



The
iNLAND
PRINTER



ROSSER



PATRIOTISM IS FULL OF PAPER

America's brand of freedom, education and prosperity feeds upon knowledge that rides on paper . . . textbooks, newspapers, magazines, advertising, and many others. Government insists that living standards be maintained, and this necessitates a continuation of free enterprise and aggressive advertising. Champion serves America not only as a supplier of raw materials for defense purposes, but as the largest manufacturer of printing papers so essential to the economic welfare of the country. The history of Champion is a record of accomplishment, resourcefulness, and ability to produce. The present emergency finds Champion larger, more efficient, and better equipped to meet the greatest demands in its history.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope
and Tablet Writing . . . Over 1,500,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA



Mark the Spot

Ever stop to think how much those "X" marks cost? Replacing worn and broken single-type letters marked for correction requires extra composing-room time, sorts which may not be instantly available, and other expense that cannot be recovered in the billing.

- Contrast this with the fact that with Ludlow-set composition there can be no worn or broken letters, since all of the letters of every Ludlow-set line are new, having been cast direct for each piece of copy in new sluglines.
- Italics and scripts are the worst offenders in single type, but, when Ludlow-set, are just as free from broken letters as any roman face. Ludlow italic and script type-faces of full-kerning design are practically

unbreakable, since they are cast in solid sluglines, from slanting matrices.

- Furthermore, it actually costs less to operate with Ludlow equipment. Ludlow all-slug composition and make-up consume less time than the same operations using single types. And the lower all-inclusive cost, of both setting and casting new composition, is chargeable directly to the job.
- Important? Of course it's important—to owner, executive, compositor, pressman and customer alike. With the Ludlow, you can stop many unseen composing-room leaks and produce effective composition economically and profitably.
- Write for the complete story of Ludlow economy and efficiency. See for yourself how Ludlow fits into your plant picture.

UDLOW TYPOGRAPH COMPANY

Set in members of the Ludlow Tempo family

2032 Clybourn Avenue + + + + Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing Advertisers

Most Jobs Begin Here



Regardless of the care taken in the printing department, the *final* outcome of any printing job depends largely upon the accuracy with which the initial cutting is accomplished.

Accuracy is a paramount consideration in any paper cutter. Every feature of C&P automatic cutters is designed to produce and maintain accuracy in cutting.

We begin first with a one-piece base casting to provide a substantial foundation. All working parts are bolted to this base. Cutting table is substantially ribbed to eliminate warping and

wearing. When set, the back gauge is locked securely in position. The knife is *pulled*—not pushed—through the stock. The cutter cannot repeat. All cutter controls are within easy reach; a sliding panel keeps trimmings out of knife slot; the back gauge is split into three sections for convenience in trimming pamphlets, etc., to three dimensions at a single stroke of the knife. An illuminated tape magnifier is supplied as standard equipment. Brake is self adjusting and motor mounted below cutting table out of the way where oil cannot drip on the stock.

Write for the booklet, "Chandler & Price Automatic Paper Cutters" that gives complete details.

THE CHANDLER & PRICE COMPANY

6000 CARNEGIE AVENUE • CLEVELAND, OHIO
NEW YORK: Grand Central Palace, 480 Lexington Ave.
CHICAGO: Transportation Bldg., 608 S. Dearborn St.



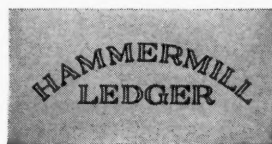
Because a large part of Chandler & Price manufacturing facilities is being devoted to defense production, immediate shipment of C&P equipment cannot be promised. Shipments are allocated in the sequence in which orders are received.

Published monthly by TradePress Publishing Corporation, 309 West Jackson Boulevard, Chicago, Illinois. Subscription rate \$4.00 a year in advance; single copies, 40 cents. Canadian \$4.50 a year; single copies, 45 cents. Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1941. TradePress Publishing Corporation.

FOR SATISFIED LEDGER FORM CUSTOMERS

... Be sure the paper fits the job

Today you need more than one paper to give your customers the best results from their accounting and ledger forms. That's why Hammermill makes a ledger paper and a posting paper: two grades that provide the answer for any bookkeeping printing job.

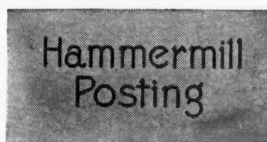


over erasures—use Hammermill Ledger.

Loose leaf and bound ledgers, statements, briefs, reports are only a few of the uses this paper fills. It is outstanding for maps or charts that must be folded and refolded many times. Its glareless surface is easy on the eyes and is excellent for ruling. Both sides are alike for work-and-turn printing.

Your customers will accept Hammermill Ledger with confidence. And you can be sure of trouble-free press performance when you use it.

NEW DEFENSE orders, new tax requirements, new Government regulations are creating a need for thousands of new accounting forms. Go after these profitable orders now. Offer your customers the right paper for each specific bookkeeping use—Hammermill Ledger and Hammermill Posting. To make your selling easier, carry with you complete sample books of both these papers. *Mail coupon for copies.*

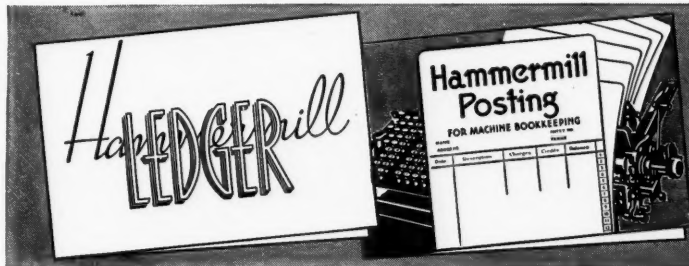


For machine posted statements, recommend a paper made especially for machine bookkeeping—Hammermill Posting. It has the proper "tooth" to

feed smoothly, grip the machine rolls without slipping. It's sturdy—holds its snap and stiffness under hard use . . . stays easy to handle in tray and machine.

Your customers will like Hammermill Posting. It gives them fast work and neat work.

You will like Hammermill Posting because it is economical to print and because it, like Hammermill Ledger, helps you deliver the kind of work that pays two profits—one when you run the job . . . a second when your satisfied customer reorders.



IP-NO
Hammermill Paper Company, Erie, Pa.
Please send sample books of Hammermill Ledger and Hammermill Posting.
Name
Position
(Please attach to your business letterhead)



For the NEW Rouse Band Saw

Cuts Ludlow, Linotype and Intertype Slugs for Run-arounds

MAGICAL in performance, the Rouse Band Saw cuts to variable measures the slug output of an almost unlimited number of linecasting machines — whether every slug is a different measure or all the same length. It has no equal for sawing slugs for ads, catalog or publication pages.

It has such GREAT SAWING CAPACITY that executives in smaller plants figure their need for it on the basis of its production rather than the SAVINGS it brings them.

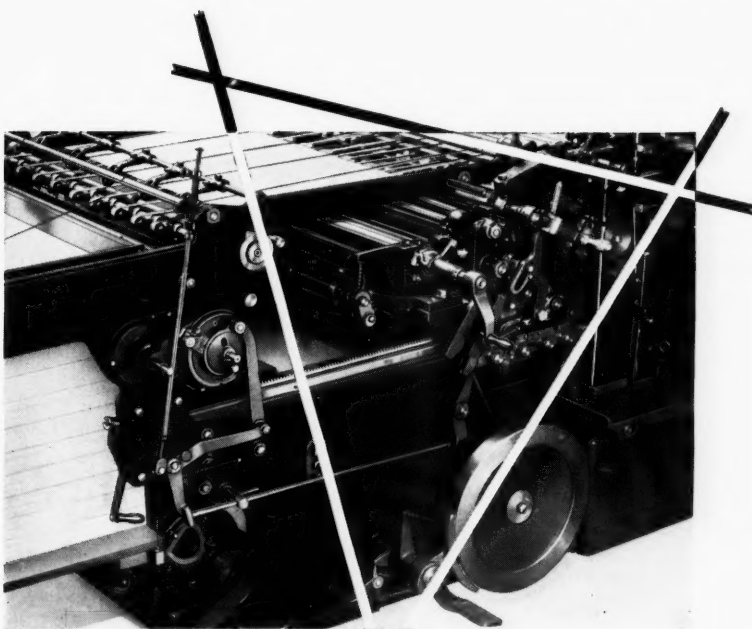
But small plants DEMANDED a Rouse Band Saw — at a low price. The result is the ECONOMY Rouse

Band Saw which automatically selects lengths of Ludlow, Linotype, or Intertype slugs and saws to variable measures as fast as straight matter.

The ECONOMY Rouse Band Saw has the same slug length selection feature, and accuracy of cut of higher priced models. It is priced LOW because of the substitution of hand for mechanical feed. Speed of cut is practically the same as on more expensive models.

Full information on the NEW Economy Rouse Band Saw — and Ludlow Slug Sawing Device will be mailed at your request. Write today.

H. B. ROUSE & COMPANY
2216 NORTH WAYNE AVENUE, CHICAGO, ILLINOIS

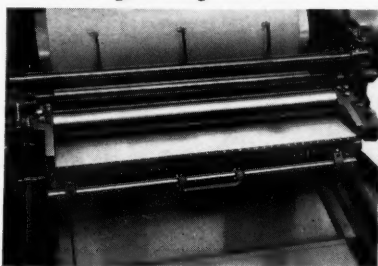


A fast and steady worker for You

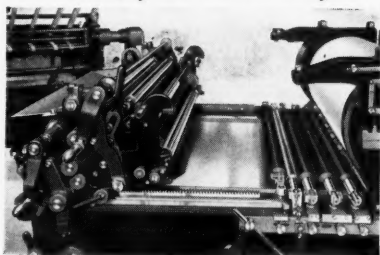
THE MILLER AUTOMATIC *Inker*

AT least six tons of ink spin through the rollers of the average busy Miller Two-Color, every year. From fountain to form rollers, ink vehicle and pigment spread steadily, evenly and constantly without interruption *even when rollers are inking the form*. Maximum coverage of light and heavy forms is certain at all speeds.

Fountain blade dropped for easy cleaning; setting undisturbed.



Inker fully open, showing roller, bed, cylinder accessibility.



In this modern rotary "ink-mill" style inker a revolving drum takes the place of the older fashioned large ink plate. Its surface is over twice larger than the usual flat plate. What's more, this drum vibrates back and forth in constant contact with the distributing rollers. An uninterrupted flow of ink to form rollers is assured on *both strokes of the bed*.

Metallic, doubletone, bond, gloss and all other letterpress inks are readily handled. Superlative distribution at high operating speeds is designed into the modern Miller inker.

Roller sockets are easily reached and set. Drop-blade fountain may be quickly cleaned without disturbing setting. Keys are numbered to correspond with numbers on the delivery jogger bar. All rollers are exposed by one pull on a lever and the entire inker is accessible by merely lifting the delivery or feeder frame. Inker may be rolled back and rollers removed in a matter of seconds.

In short, this Miller inker is part of a modern automatic cylinder press, built to the requirements of modern printing production.



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

World's largest exclusive manufacturer of automatic cylinder presses

SMICO INKS

For Your Defense



During this Defense period our customers are protected. They know that this trained, seasoned organization with its standards for high quality is back of them to the limit.

SMICO INKS

have been on the market since 1909 and have made a reputation which has resulted in an increasing volume of good-will on the part of progressive printers and lithographers. It is our purpose to continue to merit this confidence our customers have in us.

"Inks with that Sleight difference"

SLEIGHT METALLIC INK COMPANIES, Inc.

New York: 75 West Street

Philadelphia: 538-540 N. Third Street

Washington: 1315—14th Street N.W.

Cleveland: 620 Caxton Bldg.

Chicago: 717-719 W. Congress Street

Milwaukee: 1929 W. Clybourn Street

Kansas City: 722 Wyandotte Street

Fort Worth: 242 W. 13th Street

Los Angeles: 1204 Maple Avenue

First

In 1848 the discovery of gold by a workman at John Sutter's Mill near Coloma, California, started a Gold rush so widespread that within the next 50 years California alone produced a billion and a half dollars worth of this precious metal.

Industry also has discovered much new wealth through pioneering achievements which have added immeasurably to the welfare and happiness of the nation. An outstanding example is the printing industry, upon which our progress in culture, education and entertainment has been so dependent. And of tremendous importance in the improvement of printing was Consolidated's development of coated paper at uncoated paper prices.

Consolidated COATED Papers AT UNCOATED PAPER PRICES

Consider the paper problem faced by Publishers before the arrival of Consolidated Coated! The high cost of conventional coated papers made their use impractical for many publications. The alternative was to use uncoated stocks, which cannot be expected to reproduce fine halftones with proper brilliance and detail.

The inevitable result of using lesser quality paper is loss of circulation and advertising revenue . . . for appearance has a direct bearing on any publication's circulation, and advertisers are continually demanding better reproduction of their sales messages.

In the letter at the left a Publisher relates a typical experience in trying a variety of conventional coated and uncoated stocks and finally adopting a Consolidated Coated Paper for his magazines. Advertisers and Printers

also have found Consolidated Coated the answer to their paper problems.

By using Consolidated Coated, Printers and Publishers now produce quality work on a fine enamel at a cost no more . . . and in some cases actually less . . . than they formerly paid for uncoated stocks. Advertisers no longer need restrict their runs of catalogs or booklets, or be content with inferior printing results, because of paper costs. The last door to quality printing has been opened by this fine coated paper in the price range of uncoated.

Consolidated Coated Papers are stocked and sold by leading paper merchants. One of the 4 famous brands is almost certain to be just what you require for your next job. Ask your paper dealer, or printer, or write us for printed samples.



Consolidated Water Power & Paper Co.
Wisconsin Rapids, Wis.

Attention: Mr. Durt Williams,
Promotional Director

Dear Mr. Williams:

We believe you will be interested in our experience in the use of Modern Gloss Coated on our publications.

For a number of years we used assorted enamels and a good grade of Modern Gloss Coated but several months ago we changed to Modern Gloss Coated and to say we are highly pleased with the change would be understating the facts.

The uniformity of surface, weight, color, saving in ink of 30% to 35% and the splendid production results we are able to obtain on our presses and bindery equipment make Modern Gloss Coated a very satisfactory paper for our publications.

We have also had some favorable comments from our advertisers which, of course, is "music to our ears."

Very truly yours,

W. W. Brown
WALTER W. BROWN PUBLISHING CO.

CONSOLIDATED WATER POWER & PAPER COMPANY

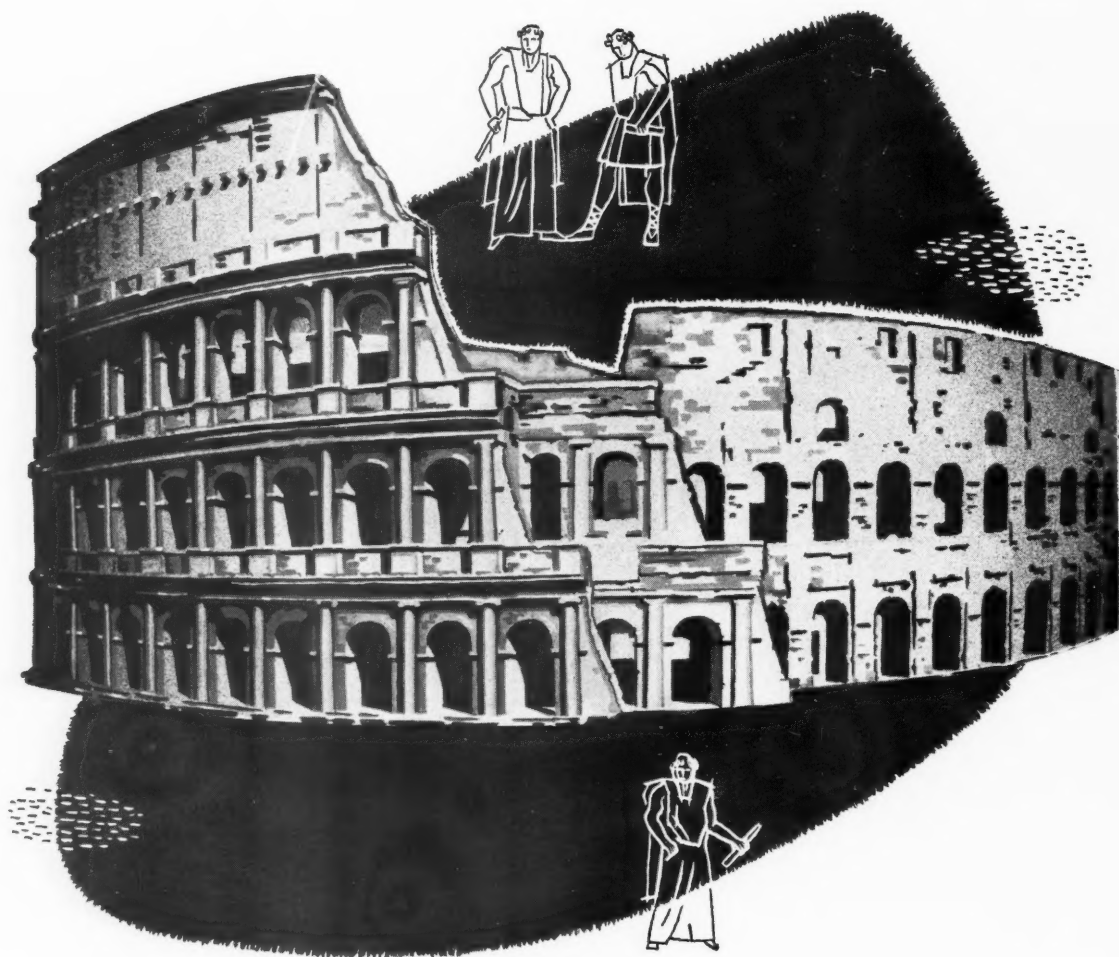
MAIN OFFICES

WISCONSIN RAPIDS, WISCONSIN

SALES OFFICES

135 SO. LA SALLE ST., CHICAGO

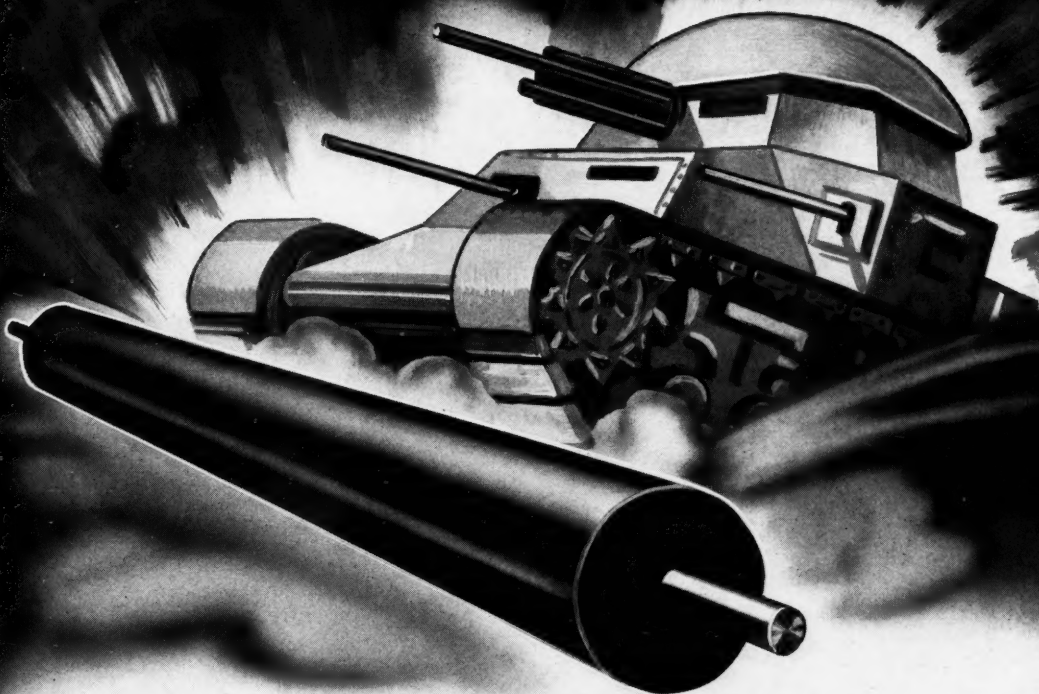
BUCKEYE



Eternal? No, Buckeye Cover isn't as old as the Colosseum; but relatively it is older for it is the first cover paper and the father of the entire industry. In its own small field it is equally famous. Unlike the monuments of ancient Rome it is not static or declining. Since the year 1894 the Buckeye Cover line has been constantly improved, enlarged and modernized; until today it is first in variety of colors and finishes . . . and of course prestige. There is a Buckeye Cover item precisely suited to the job *you* have in mind. And it will make *your* job long-lived. Would you like a sample book? Ask us, please.

THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848



DEFENSE AGAINST *Roller Troubles*

The use of Bingham Rollers is good generalship and management. It is the easy way to thorough ink distribution and freedom from roller troubles.

Bingham Rollers are built for hard wear. They are made to a standard quality proved right under actual working conditions.

There is no gamble when you use Bingham Rollers. For 95 years they have been the **FIRST** selection of good pressmen all over the country.

You may have the usual prompt delivery on Bingham Rollers. Write or telephone the Bingham representative nearest you.

SAM'L BINGHAM'S SON MFG. CO.

CHICAGO

Atlanta
Cleveland
Dallas

Des Moines
Detroit
Houston

Indianapolis
Kalamazoo
Kansas City

Minneapolis
Nashville
Oklahoma City

Pittsburgh
St. Louis
Springfield, O.

Keeping in Touch

PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION • NOVEMBER, 1941

RESEARCH TACKLES SHORTAGES PROBLEM

Graphic Arts Industry Looks to New Materials to Solve Its Difficulties

The graphic arts industry must look to research for a partial solution to its shortages problems. In fact, the United States Government is basing its priorities rulings on the ability of the manufacturer to develop substitutes for materials more urgently needed in the defense program. There is no question that there is an increasing shortage of some important raw materials used in the manufacture of printing ink. The situation is not growing better.

One of the largest suppliers of pigments has reduced its number of available Lithol Reds by 60%. Of the wide variety of Chrome Yellows formerly available, we are now dependent on relatively few.

In such a situation the manufacturer who has built his business on a program of fundamental research is in a position to concentrate his research on new problems growing out of material shortages.

It is too much to hope that substitutes will be found quickly for many of the critical materials. On the other hand, it is well within the bounds of reason that in some cases new materials may be even better than existing



These separating funnels are used for chemical analysis to separate ink into its components. Such an investigation is necessary in the search for new formulations.

ones. An example of this is the announcement of a new Red pigment with characteristics superior to those of the discontinued item.

International Printing Ink's Product Development and Research Laboratories have long been engaged in seeking more efficient ways of accomplishing printed results.

Importance of Production Control

The work of the Research Laboratories is not entirely represented by new products actually marketed. The development of control instruments and the appraisal of new ingredients which go into many IPI products are important functions of its research. The IPI Research Laboratories have designed new types of measuring instruments such as the Tackmeter, which operates on an entirely new principle. Such an instrument will contribute greatly to more economical performance in the pressroom.

These are research activities which the customer never sees but which are working constantly to find new materials and improve formulations.

We will continue to do our best to supply you with the finest possible printing inks for any process, under existing conditions. Through research

we will attempt to find non-defense materials as substitutes for those vitally needed in the defense program of our country.



A seven-story building houses the Research Laboratories. Here a fundamental program of research is conducted for the improvement of IPI products and in the search for new and better printing results.



This poster, announcing the sixth year of the popular IPI Essay Contest, has just been released. The contest is being extended to Latin America this year, with a separate set of prizes for the students "South of the Border."

Advertisement

Free Business-Building Service Offered Progressive Printers



Progressive printers recognize the desirability of going after letterhead orders because:

1. Letterhead jobs permit them to prove their ability as *creators* and *craftsmen*.
2. An order for letterheads provides the opportunity to sell matching envelopes, statements, invoices, etc., and often opens the door to *other* printing sales.
3. After the first job, *repeat* orders come in almost automatically. This makes letterhead business *profitable* business.
4. The obtaining of letterhead business reduces the danger of losing other printing orders to competition.

There is a FREE service which can help you get this desirable, profitable letterhead business—The Letterhead Clinic—which will analyze and rate your customers' and prospects' letterheads without charge or obligation . . . will furnish you, *free*, two impressive, effective sales tools — its scientific Analysis Chart with each letterhead rated and the booklet, "Seven Years of Prestige Building", descriptive of The Clinic's functions and services. A coupon is included for your convenience. Use it!

THE LETTERHEAD CLINIC
WHITING-PLOVER PAPER COMPANY
2 Whiting Road, Stevens Point, Wisconsin

(11-41)

- ☐ Send me free booklet, "Seven Years of Prestige Building" that will tell me how to use the free services of The Letterhead Clinic.
- ☐ Have my *Permanized* Paper Distributor call to discuss The Clinic's free services with me.

Name _____

Position _____

Please attach to your BUSINESS LETTERHEAD

Permanized Papers

RAG-CONTENT

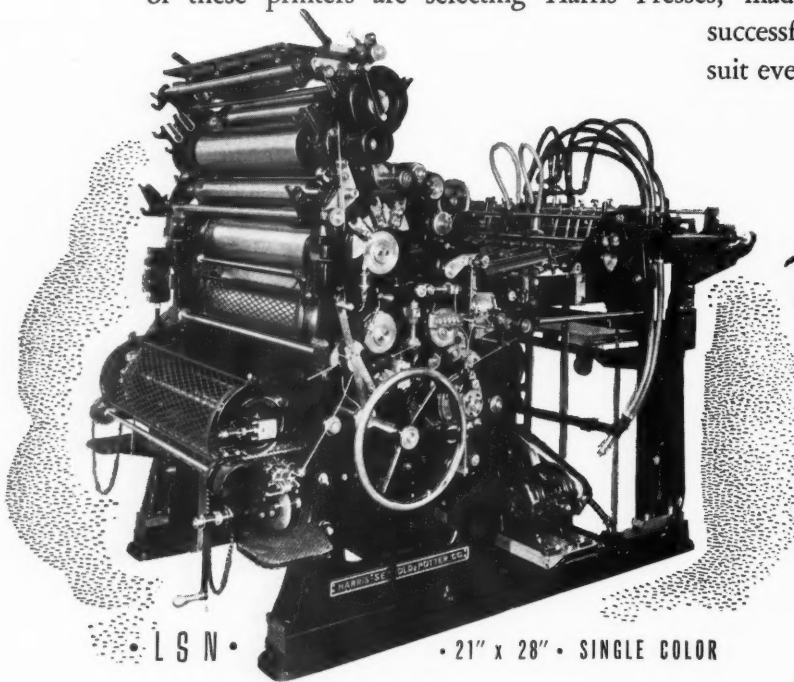
Not one. BUT SCORES OF JOBS

ARE BEST DONE BY THE OFFSET METHOD

● Check your printing market and you'll discover scores of border-line jobs that could be yours if your printing methods included Offset.

You cannot profitably change the suitability of a printing job from one method to another, but you can produce it by the method for which it is best adapted.

Printers are constantly widening their markets and rendering more service to their customers through the addition of Offset equipment. A large percentage of these printers are selecting Harris Presses, made by the pioneer builders of successful Offset equipment in sizes to suit every printing requirement.



*Offset is the
Modern Method*

LITHO CHEMICALS

Through research, Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

HARRIS OFFSET PRESSES

HARRIS · SEYBOLD · POTTER · COMPANY ·

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4510 East 71st St., Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd St. • Chicago, 343 So. Dearborn St. • Dayton, 819 Washington St. • Atlanta, 120 Spring St., N.W. • San Francisco, 420 Market St. • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal • Factories: Cleveland, Dayton

"SMOOTH AS STILL WATER"

Levelcoat*

PRINTING PAPERS

Give you the beauty of costly printing papers
... at the price of ordinary paper!

WITH the development of *Levelcoat** printing papers, there's no reason why *all* your customers' printed pieces can't be outstanding. Equally important is the fact that it's no longer necessary to pay a premium for superior printing results. By specifying *Levelcoat* papers, your customers can now make substantial savings in printing costs, *without sacrificing quality*, because *Levelcoat* printing papers give all the beauty of costly printing papers at the price of ordinary paper!

Levelcoat's super-smooth printing surfaces, achieved through new and exclusive processes, help get sharply-defined type... halftones of almost photographic perfection... attention-compelling color... all the things needed to put more "sell" into printed advertising.

Advertisers with small budgets confining them to mediocre-appearing catalogs, circulars and brochures, can now inject new life into their advertising by stepping up to *Levelcoat* quality, and do it at little, if any, extra cost.



Trufect*

Levelcoat Paper

Made super-smooth by new, exclusive coating processes. For high-quality printing.

Kimfect*

Levelcoat Paper

Companion to Trufect at lower cost. For use where quality remains a factor, but less exacting printing results demanded.

Multifect*

Levelcoat Paper

Where economy counts in volume printing, this grade does a splendid job.

Seeing is believing... Ask your paper merchant for samples of *Levelcoat* papers. Or for proofs of fine printed results, write direct to Kimberly-Clark. You'll agree that these new-type papers do most for the money! They are available through your paper merchant. If you prefer, inquire direct.

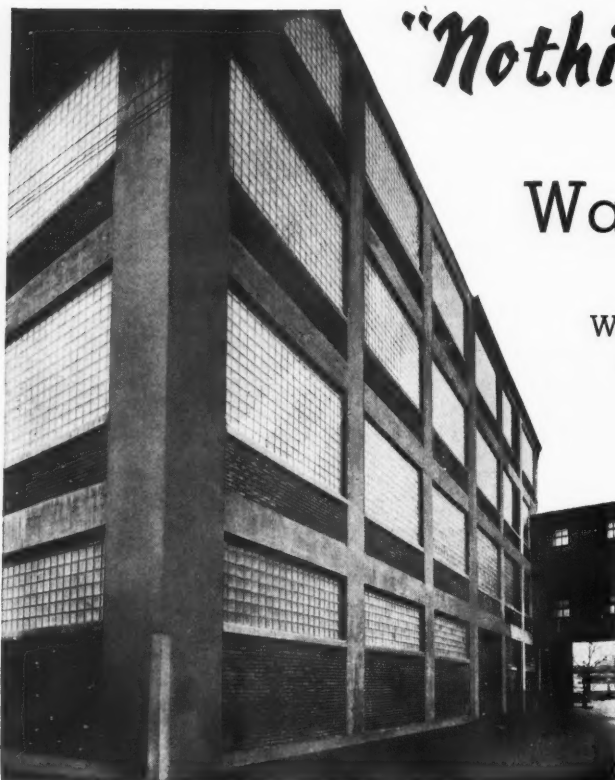
KIMBERLY-CLARK CORPORATION
NEENAH, WISCONSIN

Established 1872

NEW YORK: 122 East 42nd Street • CHICAGO: 8 South Michigan Ave.
LOS ANGELES: 510 West 6th Street

*TRADE MARK

Please Mention THE INLAND PRINTER When Writing Advertisers



"Nothing but Praise!"

so comments the

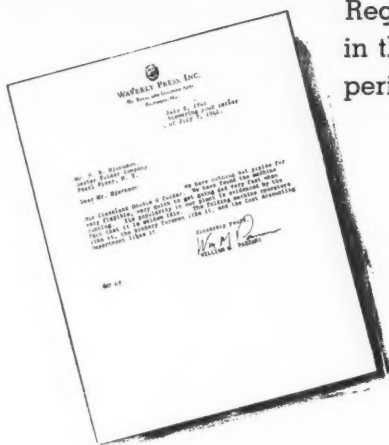
Waverly Press, Inc.

Baltimore, Md.

Whose Modern Daylight Annex now houses
their bindery equipment including their

MODERN "DOUBLE-O" CLEVELAND FOLDER

Another instance of a long established firm modernizing its plant and equipment to meet present day production demands.



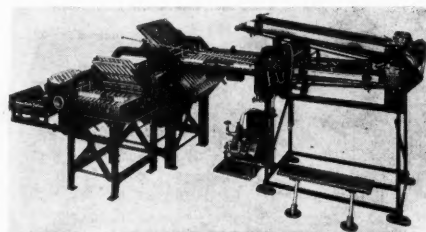
Regarding their "Double-O" which is used almost exclusively in the production of scientific technical and medical books and periodicals, Mr. Passano has this to say:

"We have nothing but praise for our Cleveland "Double-O" Folder. We have found the machine very flexible, very quick to get going and very fast when running. Its popularity in our plant is evidenced by the fact that it is seldom idle. The folding machine operators like it, the bindery foremen like it, and the Cost Accounting Department likes it."

WILLIAM M. PASSANO,
Waverly Press, Inc.

Flexibility, high speed and quick adjustment have made the "Double-O" a popular and profitable folder in hundreds of printing plants and binderies.

Ask for illustrated literature

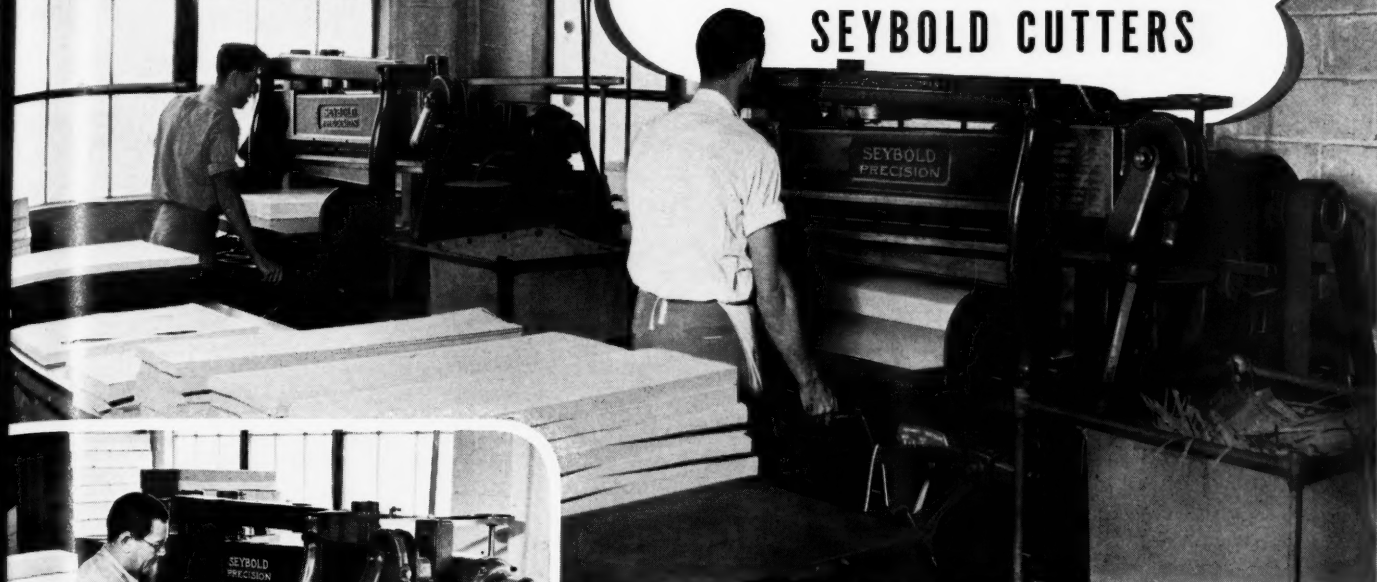


THE "DOUBLE-O" CLEVELAND
3 x 4" to 22 x 28"

Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street • CHICAGO, 117 West Harrison Street • PHILADELPHIA, Fifth and Chestnut Streets • BOSTON, 185 Summer Street
CLEVELAND, 2391 Fenwood Road • ST. LOUIS, 2082 Railway Exchange Building • DALLAS, J. F. Carter, 5241 Bonito Avenue • SAN FRANCISCO, LOS
ANGELES, SEATTLE, Harry W. Brintnall Co. • ATLANTA, Dodson Printers Supply Co., 231 Pryor St., S.W. • DENVER, A. E. Heinsohn, 1441-47 Blake St.

FRANKLIN PRESS OF MIAMI INSTALLS TWO MORE SEYBOLD CUTTERS



New Seybold-Precision Cutters recently installed in the bindery department of The Franklin Press, Incorporated, Miami, Florida.



Another Seybold-Precision Cutter in action in the stockroom.

Attractive exterior of this progressive printing plant. Two building additions adhere to original plans—methods and equipment are the most modern and efficient.



STRICT ADHERENCE to modern methods of operation explain the rapid growth and success of The Franklin Press, Inc., of Miami, Florida.

Established in 1921, the Company doubled its floor space in 1934 and, five years later, doubled the 1934 total of floor space.

THAT'S GROWTH!

Specializing in high grade pictorial direct-mail advertising and numbered ticket work, The Franklin Press, Inc. use *Seybold Precision Cutters* to maintain hairline accuracy on high speed cutting schedules.

All ticket work must be cut without bow or draw, and with perfectly smooth edges, to assure perfect feeding in modern pari-mutual vending machines.

Note the side tables in the ticket cutting operation illustrated in the photograph at the left. These auxiliary tables enable the operator to keep the proper sequence of numbers and symbols during the exacting operations of cutting and stripping.

Modern Seybold Precision Cutters in YOUR plant get RESULTS that help YOUR PROFITS!

SEYBOLD DIVISION, Harris-Seybold-Potter Company
833 Washington Street • Dayton, Ohio

SEYBOLD SALES AND SERVICE:

NEW YORK: E. P. Lawson Company, Inc.,
426-438 W. 33rd Street

CHICAGO: Chas. N. Stevens Co., Inc.,
110-116 West Harrison Street

ATLANTA, GA.: Harris-Seybold Sales
Corp., 120 Spring Street, N.W.

DAYTON: Central Sales District,
833 Washington Street

SAN FRANCISCO, LOS ANGELES,
SEATTLE: Harry W. Brintnall Co.

TORONTO, MONTREAL: Harris-Seybold-
Potter (Canada) Limited

LONDON, ENGLAND: Smyth-Horne,
Limited

LATIN AMERICA AND WEST INDIES:
National Paper & Type Co., Inc.

SEYBOLD *has the edge!*

PRECISION PAPER CUTTERS • BOOK TRIMMERS • KNIFE GRINDERS • DIE PRESSES • DRILLS • WIRE STITCHERS



does your letterhead suit your
BUSINESS PERSONALITY?

*Personality plus...*that's Elsie, the Borden cow. What's more, she's the ideal cow, because she combines her gay personality with the production of perfect milk and cream.

To lots of people Elsie is very real...so much so that they write to her. And Elsie answers her fan mail on Strathmore Fiesta...a paper that exactly suits her gay character.

Every business has a personality. Yours may not be as gay as Elsie's. But whatever it is, you want your letterhead to express it. And Strathmore Expressive papers can help do the job...and at moderate cost.

A letter on STRATHMORE BOND, or on STRATHMORE WRITING, costs less than 1% more than a letter written on the cheapest paper you might buy. And on STRATHMORE PARCHMENT, or STRATHMORE SCRIPT, as fine papers as can be made, a letter costs only 2.9% more. Such plus value, for so little cost difference, is sound business economy. Strathmore Paper Company, West Springfield, Massachusetts.

STRATHMORE **MAKERS**
OF FINE
PAPERS

STANDARDIZE ON
STRATHMORE

These advertisements tell your customers why a fine letterhead is true economy. They feature leading business firms that use Strathmore letterhead papers.

This series appears in:

FORTUNE
TIME
BUSINESS WEEK
NEWSWEEK
ADVERTISING & SELLING
PRINTERS' INK MONTHLY
SALES MANAGEMENT
TIDE
FORBES

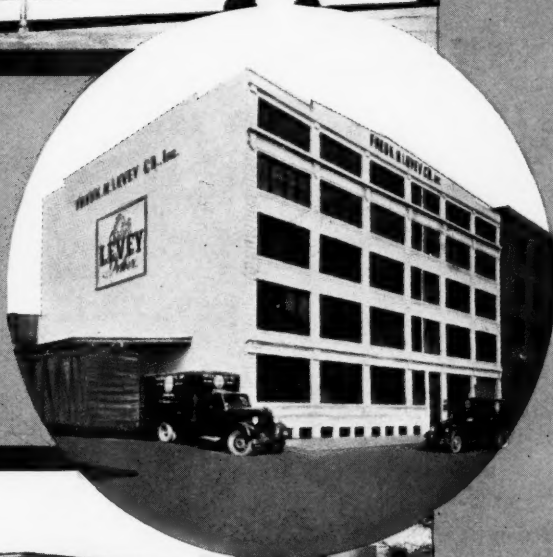
Such success could result only from **QUALITY** and **SERVICE**



Above—CHICAGO, ILL.

Circle—PHILADELPHIA, PENNA.

Below—SPRINGFIELD, O.



THIS long established business has experienced notable expansion in the past two years. Five large, strategically located plants now create fine inks for printers everywhere.

Maintenance of high quality in the manufacture of inks and never-ceasing research to produce new inks of higher service have made possible this notable growth.

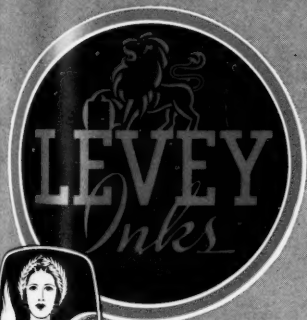
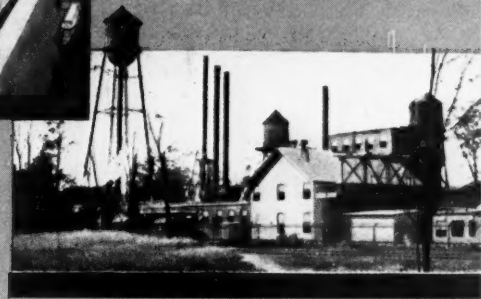
Today in the publishing field alone Levey inks are used in printing more than 80,000,000 periodicals monthly.

Send us your ink problems



Left—BROOKLYN, N. Y.

Below—MONMOUTH
JUNCTION, N. J.



FRED'K H. **LEVEY** CO., INC.

Makers of Fine Printing Inks Since 1874

PHILADELPHIA • NEW YORK • CHICAGO

Brooklyn • Cincinnati • Monmouth Junction, N. J.
Springfield, O. • Dayton • San Francisco • Chattanooga

- **FLASHDRI**
- **LETTERPRESS**
- **LITHOGRAPHIC**
- **GRAVURE**

80,000,000

Periodicals

PRINTED MONTHLY
TESTIFY TO THE
SUPERIOR QUALITY *of*

Levey
INKS

LEVEY'S
Flashdri
INKS

Dry almost instantly when brought into contact with proper heat. Do not offset, slur or smear and therefore eliminate drying aids. Usable on rotary web presses. More brilliant and glossy than oil inks. Adaptable to most paper stocks. Permit greater printing speed (limit has not been reached). Cost within practical limits for economical use.

LEVEY'S
Gravure
INKS

New type "A" inks that permit topmost speed in gravure printing. Solvent costs are cut to from nearly a third to a half as compared with lacquer type inks. Dry with the rapidity of hitherto fast-type inks. Have given satisfactory results at upward of 1,000 feet per minute. Specially designed for rotoplate, machine finished, super calendered and coated stocks. Improve finish and gloss.

LEVEY'S
Letter Press
INKS

The parent inks in Levey's 70 years of experience. Completely controlled in manufacture through blending of Levey's own vehicles and Levey's own dry colors. Carefully and scientifically checked from raw materials to finished products. The finest inks that continuous and unremitting research can produce. Made in all colors, black and metallic shades.

LEVEY'S
Lithographic
INKS

Under the Levey process of manufacture, lithographic inks are made with more concentrated pigment and therefore have the highest density compatible with the best working qualities and cleanest impressions. These inks do not "grease-up"; they minimize press stoppage, give maximum coverage and, in the case of blacks, have deep blue undertones.

ADD to this impressive testimony the fact that Levey inks contribute hundreds of millions of packages monthly to the colorful packaging parade.

Is this not convincing evidence that Levey inks give what discerning printers want? Does it not suggest that Levey inks may be able to help you to do better printing?



FRED'K H. **LEVEY** CO., INC.

Makers of Fine Printing Inks Since 1874

PHILADELPHIA • NEW YORK • CHICAGO

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Dayton • San Francisco • Chattanooga

The Life History of Dayco Roller #24937



DAYCO ROLLER #24937 started to work in 1935 on a high-speed Kidder Press. And it's been at it ever since, with just two vacations (September '38 and January, 1940) for Re-Daycoing to restore its brand-new efficiency.

Now, figure it out! Ordinary rollers on these same presses formerly had to be replaced about six times a year—which would have meant 36 rollers in six years. So, you don't have to be good in arithmetic to figure the economy of one Dayco against 36 other rollers.

And, don't forget that all-season, all-purpose Daycos deliver top-quality work during their entire long life. Why?—Daycos retain their perfect symmetry and tack for millions of impressions—they won't crack or chip—are not affected by heat or cold, nor corroded by ingredients of inks, varnishes and washes. In other words, Daycos are tailored to do the exact work that you require—and they do it so much longer than ordinary rollers that they are economical beyond comparison.

And remember, only Daycos' Patented Renewable Surface can be Re-Daycoed to its original efficiency, time and time again. For further proof—just ask us to send our trained representative today.

10 DAYCO ADVANTAGES

1. Not affected by heat or cold.
2. Do not crack or chip.
3. Better ink distribution.
4. Right amount of tack.
5. No high or low spots.
6. Accurate circumference.
7. No ink penetration.
8. Not corroded by inks, varnishes and washes.
9. Increased press production.
10. Reduced roller costs.

THE DAYTON RUBBER MFG. CO.
DAYTON, OHIO

*The Originators and Pioneers of Synthetic
Rubber Printing and Lithographic Rollers*

LATIN-AMERICAN REPRESENTATIVES
National Paper & Type Co., 120 Wall St., N. Y.

CANADIAN REPRESENTATIVES
Manton Bros., Ltd., Elizabeth Street, Toronto

**IT OUTLASTS
36 ORDINARY
ROLLERS
IN 6 YEARS
OF SERVICE**


(WITH ONLY
TWO VACATIONS
FOR RE-DAYCOING.)

**DAYCO
PATENTED RENEWABLE SURFACE**

**CAN BE APPLIED TO
ANY METAL STOCK**

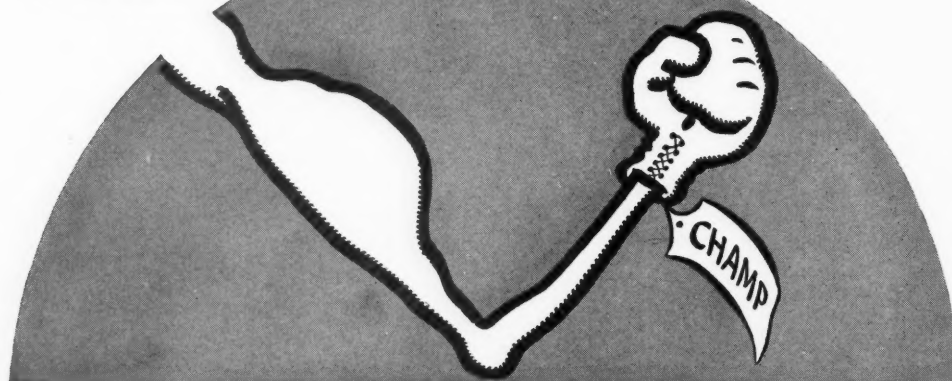
Dayco Rollers

THE ORIGINAL AND PIONEER SYNTHETIC RUBBER PRINTING AND LITHOGRAPHIC ROLLERS

THE ALL-PURPOSE ROLLER FOR  FORM, DISTRIBUTOR, DUCTOR, ETC.

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A LIGHTWEIGHT...



with EXTRA STRENGTH


Air mail stationery


Carbon copy paper


Office forms


Advertising broadsides


Folders


Departmental forms

Yes, Patawite 9 lb. Manifold really does have extra strength. One way to test it is to use an eraser. Rub, and watch Patawite take it.

Patawite is made on precision fine-paper machines to give you more strength and better quality for your money.

Patawite is unwatermarked and unglazed and is available in canary, goldenrod, pink, green, blue, white. It is furnished in cut sheets of standard sizes, packaged in convenient units. Ask our nearest distributor for samples and prices.

RUSH ORDERS: Today, it is quite necessary to estimate future requirements in all lines and place orders with distant shipping dates. Like thousands of other firms, we are not always in position to accept orders for immediate delivery. It is natural that we favor our loyal customers. Deliveries of raw materials to us are tightening.

For fifty-six years we have been known for our fair policies. We assure you this reputation is being guarded during this emergency.

PATAWITE 9 lb. Manifold

REG. U.S. PAT. OFF.

Paterson Parchment Paper Company
Bristol, Pennsylvania

West Coast Plant: 340 Bryant St., San Francisco, Cal.

Branch Offices: 120 Broadway, New York, N.Y. • 111 West Washington St., Chicago, Ill.

DISTRIBUTORS

ALABAMA
Strickland Paper Company, Birmingham

CONNECTICUT
Henry Lindenmeyr & Sons, Hartford
The Minotte E. Chatfield Company, New Haven

FLORIDA
Knight Bros. Paper Company, Jacksonville, Miami, Orlando, Tallahassee and Tampa

GEORGIA
Knight Bros. Paper Company, Atlanta

ILLINOIS
Bradner Smith & Company, Chicago

INDIANA
Crescent Paper Company, Indianapolis

KENTUCKY
Miller Paper Company, Louisville

LOUISIANA
United Paper Company, New Orleans

MARYLAND
The Whitaker Paper Company, Baltimore

MASSACHUSETTS
Stimpson, Inc., Boston

MINNESOTA
The John Leslie Paper Company, Minneapolis and St. Paul

MONTANA
The John Leslie Paper Company, Great Falls

NEW JERSEY
Henry Lindenmeyr & Sons, Newark

NEW YORK
Herrmann Paper Company, Inc., New York City
Henry Lindenmeyr & Sons, New York City
Miller & Wright Paper Company, New York City
The Alling & Cory Company, Buffalo and Rochester
Miller Paper Company, Syracuse

NORTH CAROLINA
Epes-Fitzgerald Paper Company, Raleigh

OHIO
The Alling & Cory Company, Akron and Cleveland
The Imperial Paper Company, Cincinnati
Sterling Paper Company, Columbus
Paper Merchants, Inc., Toledo

PENNSYLVANIA
Whiting-Patterson Company, Philadelphia
Wilcox-Walter-Furlong Paper Company, Philadelphia
The Alling & Cory Company, Pittsburgh
H. A. Whiteman & Company, Wilkes-Barre and Williamsport

SOUTH CAROLINA
Epes-Fitzgerald Paper Company, Columbia

TENNESSEE
Bond-Sanders Paper Company, Chattanooga and Nashville

TEXAS
L. S. Bosworth Company, Inc., Houston

VIRGINIA
Caskie Paper Company, Inc., Lynchburg
Old Dominion Paper Company, Norfolk

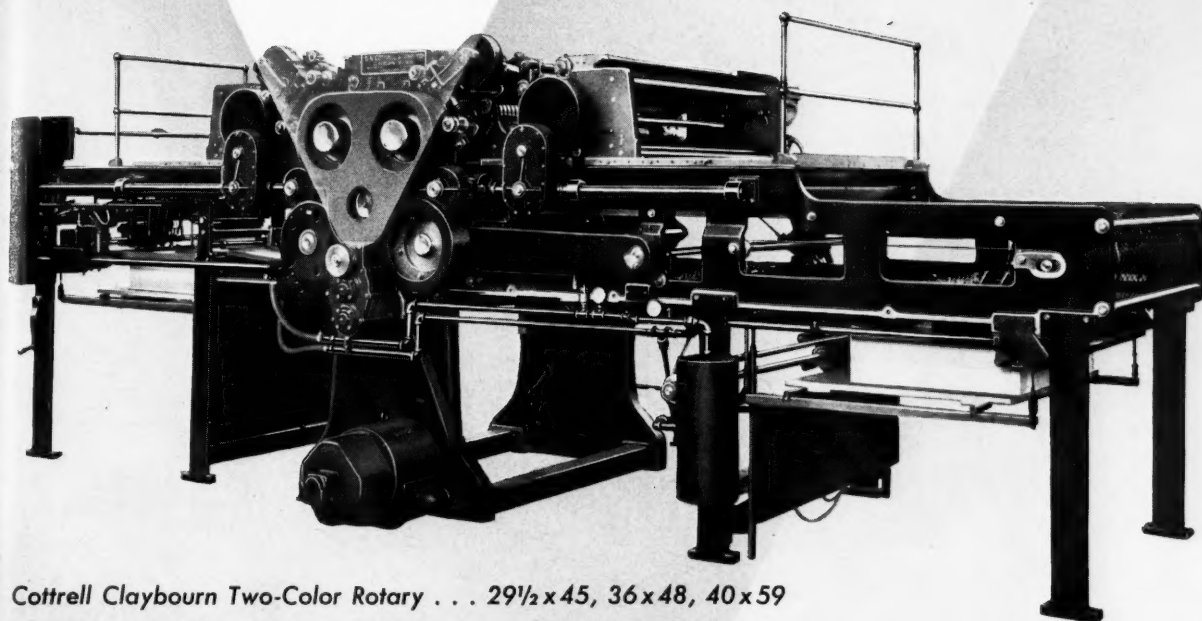
WASHINGTON, D. C.
R. P. Andrews Paper Company

WEST COAST
Zellerbach Paper Company

NO. 1
PLATE
CYLINDER

NO. 2
PLATE
CYLINDER

IMPRESSION
CYLINDER



Cottrell Claybourn Two-Color Rotary . . . 29½ x 45, 36 x 48, 40 x 59

TWO-COLOR ROTARY PRESSES MAY SOLVE YOUR PROBLEM

For example, the problem of *register*, since the sheet goes through this two-color press with only one gripper bite. Second, the Cottrell Claybourn solves the problem of speed, since the net production of this press is usually greater than the running speed of any flat-bed press . . . averaging up to 4000 two-color sheets per hour, net. Third, this rotary unit, with its large earning

capacity on moderate runs as well as long runs, solves the problem of the competition of other printing processes. Write for descriptive folder and list of users.

C. B. Cottrell & Sons Co., Westerly, R. I.

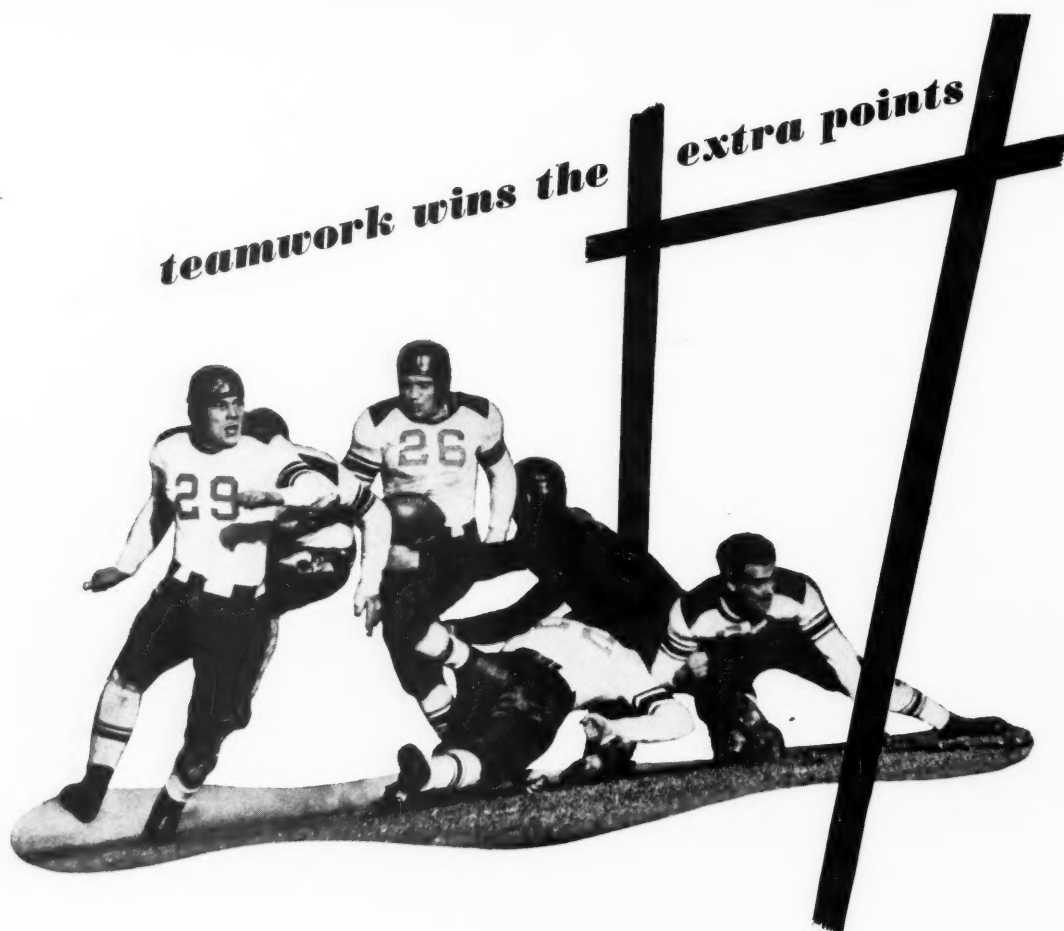
NEW YORK: 25 East 26th Street • CHICAGO: Daily News Building

CLAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE

SMYTH-HORNE, Ltd., 1-3 Baldwins Pl., Gray's Inn Rd., LONDON, E. C. 1

CLAYBOURN DIVISION
2-COLOR ROTARY PRESSES

Cottrell



***In printing the correct teaming-up of ink,
engravings and paper wins the extra profits***

WATERVLIET PAPERS will help you win extra profits every day by stepping up production—less time is needed for makeready—presses can operate at higher speeds, not just for one job or one day but actually week in and week out. Results in the appearance and quality of work produced on any of the twelve lines of

coated and offset papers manufactured by WATERVLIET PAPER COMPANY has increased the demand for these papers by printers everywhere who combine quality work with efficient production for greater profits.
● **IN CHICAGO** call Wabash 2525 for samples or prices on all WATERVLIET's advertised lines.

Swigart Paper Company

**717-723 SOUTH WELLS STREET
CHICAGO, ILLINOIS**

WATERVLIET
Swigart's Royal Folding Enamel
Swigart's Advertisers Enamel
Swigart's Streamline Offset
Swigart's Foldette Enamel
Swigart's Classic Litho Label
Swigart's Glossette Enamel
Swigart's Cascade Offset
Swigart's Viking Enamel
Swigart's Foldette Post
Card Cover C25



Color is the modern trend in advertising. Advertising men—keen students of human nature—have long since learned that color sells to man, woman and child. Consequently more and more advertisements are being printed in color . . . and coincidentally, more and more discerning pressmen are asking for Sinclair and Valentine colored inks. Rich, powerful and trouble-free, these inks make color printing a profitable pleasure.

Sinclair and Valentine saves you time and effort in other ways too. Offices and factories in 22 key cities throughout the country assure you of quick, personal service.

Sinclair and Valentine Co.

MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK, N. Y.

Albany
Baltimore
Birmingham

Boston
Charlotte
Chicago

Cleveland
Dallas
Dayton

Detroit
Havana

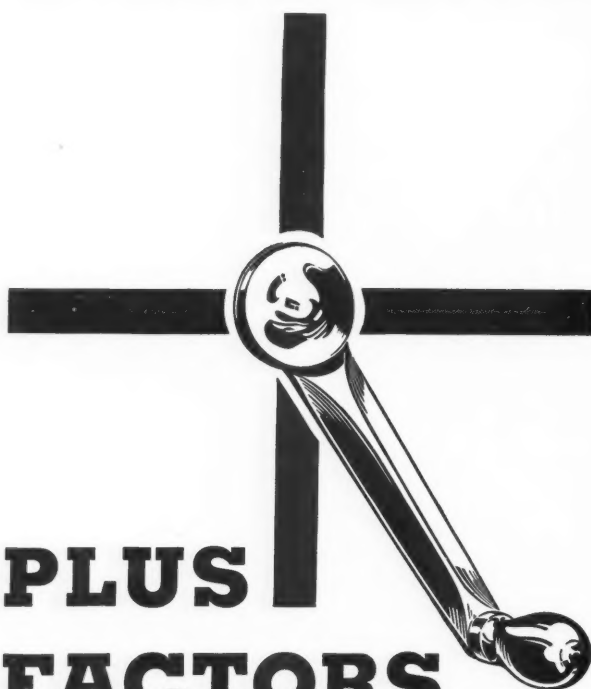
Jacksonville
Kansas City

Los Angeles
Manila
Miami

Nashville
New Haven
New Orleans

Philadelphia
San Francisco
Seattle

WHY OPERATORS PREFER THE LINOTYPE ONE-TURN SHIFT



**PLUS
FACTORS**

of Linotype's ONE-TURN SHIFT

Unequalled Speed

No Effort

Direct Action

No Motors

Extra-Easy Operation

No Complications

Simple Maintenance

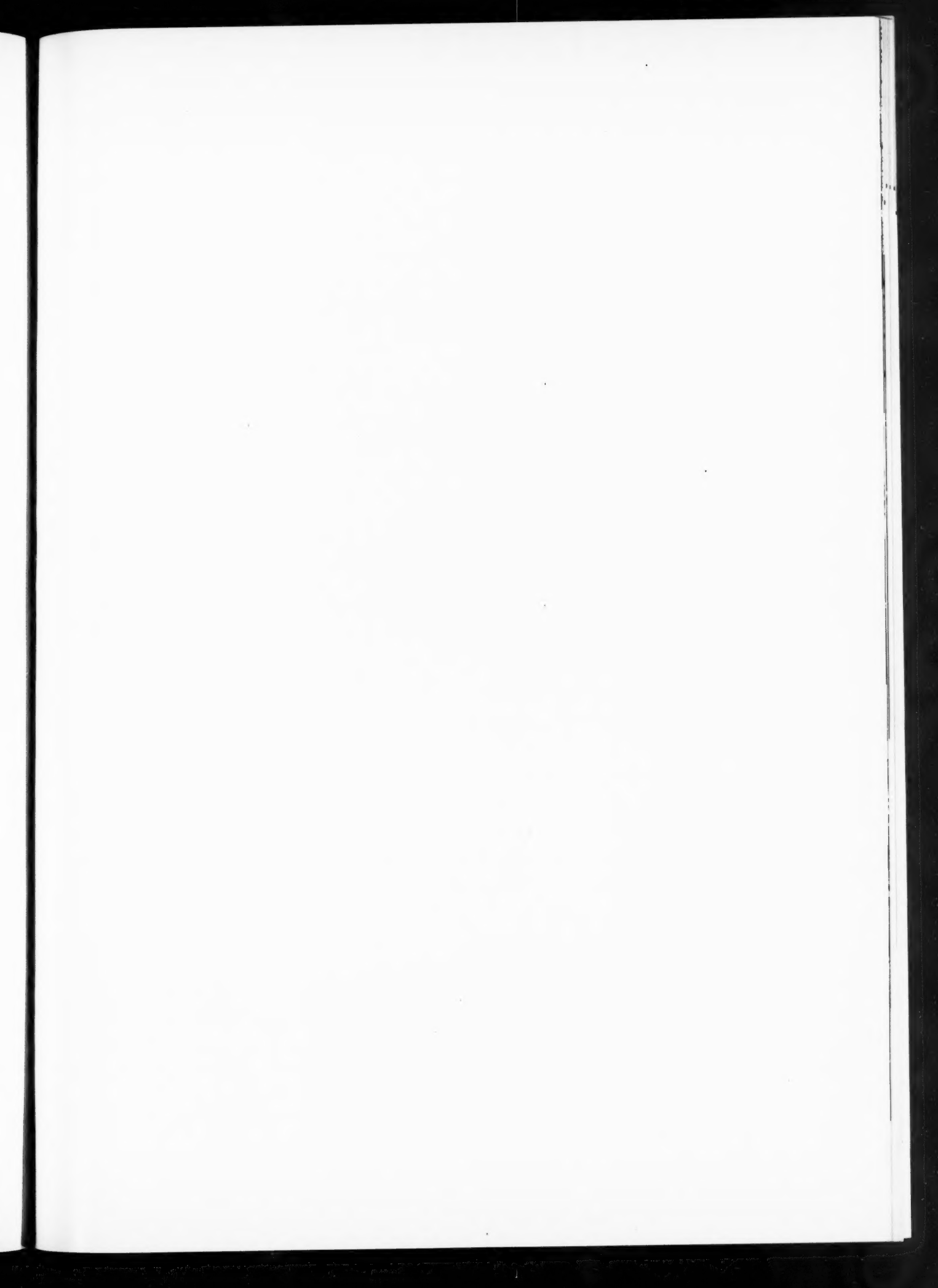
No Extra Cost



The simplicity and effortless operation of the Linotype One-Turn Shift appeal not only to operators but to plant executives as well. These executives know that the One-Turn Shift will never fail them nor cause costly downtime and repairs.

Linotype One-Turn Shift is typical of the 55 year old Linotype principle of simple mechanical action governed by sensible engineering standards.

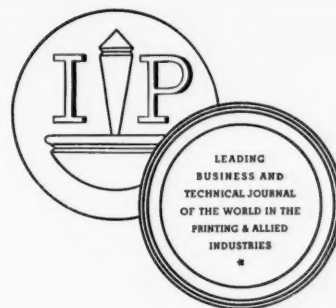
Linotype Memphis Family



The Gettysburg Address

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. ¶ Now we are engaged in a great civil war; testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. ¶ But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.—Speech of Abraham Lincoln at the dedication of Gettysburg Cemetery, November 19, 1863. Horace Carr, Typographer, Cleveland

• A few years before his death, Horace Carr, famous Cleveland typographer, selected Lincoln's immortal Gettysburg Address as a subject worthy to be glorified in a fine typographic setting. His achievement, reproduced above, has won wide acclaim in its original form, an heroic broadside, 21½ by 26½ inches, for a wall display. It is set in Caxton Black



Future is Brighter for Printing Salesman Who "Sticks" ★ Plight of Salesmen

in Curtailed Lines Presents Strong Incentive to Stay in Printing Field • By F. H. BRANHAM

TODAY'S SALESMEN, caught in the maelstrom of confusion created by the nation's feverish armament program, its O.P.M.s, its priorities, its diversion of this material and of that, and its morass of bewildering and conflicting regulations, cannot be blamed for regarding themselves as defense orphans.

The selling picture of today is a far cry from that of yesterday when the salesman's sole problem was to find and sell his customers. Customers today are plentiful; it is finding and delivering the goods that poses the modern stickler.

In such times it is but natural that printing salesmen should share the general feeling of uneasiness and doubt as to the future which has pervaded the ranks of his professional colleagues. Many of them, succumbing to the prevailing restlessness, contemplate a change into other lines, or have changed.

Grass May Look Greener

But if there was ever a time when the old adage of the illusory verdure of the grass on the other side of the fence was true, it is now, so far as the printing salesman is concerned. In the first place the chances are considerable that instead of bettering his immediate prospects and enhancing his future, he will find the contrary true. Even in normal times it is seldom wise for a salesman to switch to another line, for in so doing he loses his most valuable stock in trade, the clientele he has built up. Furthermore he must familiarize

himself with an entirely new product, find a new market, and build up a clientele of alien natures and interests. In brief he deliberately sets himself at the task of overcoming problems as difficult as ever confronted him in his own line, without the ammunition of thorough familiarity to aid him.

Salesman's Task Not Easy

I am not trying to paint the printing salesman's present picture as an easy one. General prevailing conditions complicate rather than simplify his lot, and to keep his customers both supplied and satisfied will demand a deal of headscratching and idea-producing. He will be called upon to do a better job of selling than he has done in the past, one in which the word "service" will loom large in his professional lexicon.

For instance, he will find it necessary to wean many of his customers over to practical substitutions if the printing papers they had been using are becoming scarce or are impossible to procure; to develop new ideas and open up new markets for the customer's product. The printing salesman's role as the buyer's adviser now assumes added significance; buyers, expecting higher prices, materials scarcity, and the like, will naturally look to the salesman who calls upon them for information and suggestions. It is, of course, imperative that the salesman keep himself posted with up-to-the-minute information as to his particular source of supply.

Before making a change, the printing salesman to whom the grass on the other side of the road is assuming a deeper tone of green will do well to ask himself one salient question, "why is the position I am offered vacant?" The probable answer is for the same reason that your job will be vacant—the going was too tough for the other fellow. The same condition exists in all industries; why add chaos to confusion?

When the going was easy for you it was an understandable temptation to go to the trouble of familiarizing yourself with just enough details of your business and its ramifications to enable you to make sales. Today's salesman must do more. He must learn every detail of his business, and of his customer's problems, for constructive, business-building suggestions can come only from thorough understanding of all aspects of the problem, and from painstaking, intelligent study thereof. He will find that in many instances his suggested substitutes actually improve the customer's job, be it catalog, letterhead, or any other printing requirements. As a good-will builder this tops anything else he can offer.

Must Overcome Obstacles

Remember that obstacles loom, and must be surmounted, in any business. There is never a smooth, even road, except the road that leads to failure. Every successful man has had to fight to win, and every winner carries scars. Ambition to develop new ideas and the will power to put

them across, and carry on when the going is tough, is their secret.

Today's successful printing salesman, and this naturally applies to those printers who handle their own sales, must realize the vital importance of new idea development; to exercise his creative ability to hold fast to business which threatens to slip away because of changing market conditions. And creative ability, it has been pointed out, is the "ability to get two jobs where the salesman had been getting but one."

Can Create or Improve Jobs

The printer enjoys a unique advantage in the general fight-for-business. He can create and sell an entirely new job; or he may improve and change an existing job in a manner which will please his customer and result in higher profits for himself. Right now this latter plan can answer a lot of problems which the times have posed.

Recently a printer friend of mine was faced with the task of finding a substitute paper for a price list he printed regularly for a large manufacturing concern. Instead of calling upon his customer with the sad news that he could no longer supply the same paper, his approach was from an entirely different angle. He pointed out to the manufacturer that his customary six-by-nine-inch price list, set in eight-point and printed on one side and in a single color, was not in keeping with the quality of his product nor with the important place occupied by his company in the industrial world. The salesman suggested a two-color price list, printed in larger type on a four-page folder with the page size 8½ by 11 inches. A simple pencil layout in red and black turned the trick, and the regular order of \$18 for the small lists was increased to \$58 for the same number of copies of the larger size. In addition, the customer is highly pleased with the job.

Creative Selling Urged

Under conditions as they now exist in the printing field, creative selling is not only advisable, but fascinating and profitable. Developing new uses for printing and finding new markets is far more satisfactory and profitable in the long run, than cutting prices for business which a competitor has created. There is no justification for price-slashing tactics in the

printing field at a time when printing supplies as well as all other commodities are on the rise. On the contrary, now is the printer's chance to get a good profit.

Consider the manner in which other industries have met and overcome their materials and supply difficulties. For an example, many manufacturers of metal products have turned to plastics with outstanding results, while the silk hosiery industry, unable to procure a single strand of raw silk, adjusted its equipment for rayon, nylon, and cotton, and is forging ahead.

In the printing field, however, it devolves upon the salesman to be resourceful. His problems cannot be solved through the transformation of printing equipment for the manufacture of an entirely different product, but can be simplified through vigorous application of his creative ability and salesmanship.

Good Will for Lean Years

Creative selling affords splendid training for the printing salesman, and good profit possibilities for his company. Besides, he will be building for the time when business is in an economic slump, and when the good will of his customers will prove of real value.

Both paper mills and paper jobbers are making every effort to cooperate with the printing industry, in placing on the market new standardized bond papers in which they use only materials which are plentiful; in supplying printers with envelope stuffers, and other mailing pieces which make splendid advertising for use in advance of the salesman's call. Yet the mills are greatly handicapped, as the O.P.M. directive, dated September 8, 1941, diverted a large part of the paper industry's chlorine used in bleaching sulphite writing papers, until the writing papers which were formerly snow-white are now hardly recognizable as the same product your customers have purchased in the past. Therefore, the printing salesman must overcome this handicap. When the customer re-orders a cheap white sulphite sheet which he has been using for printed forms, *et cetera*, the salesman should explain the situation. It is best to carry a sample of

This article is continued on next page. But be sure to read sales hints, last column, this page, on "Inactive customers."

INACTIVE CUSTOMERS

• Ask any business man where his sales volume would be today if he'd never lost a customer. Then ask him why he lost those good accounts and see if he knows. The attitude many men take is "Everybody loses business once in a while. I can't expect to hold all the business I get." Here are two facts about inactive accounts that are generally true:

1. From 80 to 90 per cent of all customers that become inactive can be revived.

2. A firm's inactive customers provide the most profitable market for additional sales. They will buy more quickly than a cold prospect. The market is clearly defined, and the cost of an inactive account campaign is comparatively small.

In working out such a campaign, classification of the different "types" of inactive customers is important.

As for instance:

Group I—Lost customers who are inactive because of having been sold on buying elsewhere.

Group II—Lost customers who have been antagonized by some unintentional display of tactlessness, discourtesy, anger, or indifference.

Group III—Lost customers about whom you know nothing, except that for some unknown reason they stopped buying.

Knowing something about them, you are now ready to go to work on them in earnest.

Unlike a street car, the average customer is never "caught." You can't get new customers and expect them to stay in that category regardless. If more retailers (and manufacturers, too) realized that, there would be less turn-over in the customer list and fewer inactives. Sales cost would come down too, because it usually costs less to keep a customer sold than it does to get a brand-new one. Campaigns to keep customers are well worth while. If you are anxious to revive some of your long lost customers, then we suggest you let us give you a few pointers.

The foregoing comes from the attractive, well written mailing piece, "Friendly Contacts," sent out by the Grimes-Joyce Printing Company, of Kansas City, Missouri.

the sulphite sheets to illustrate the point. The sample will have very much the appearance of news-print. Naturally, the customer will not be satisfied with such a sheet of paper, and that is the salesman's cue to offer him a rag-content sheet, which, for the time being, is still white. Price may never enter into the deal unless the salesman thoughtlessly brings up the subject. The customer is a business man. He realizes that scarcity means higher cost. Therefore, he will be prepared to pay the price, and the salesman will have done him a favor in suggesting the change. By coöperating with the paper mills and jobbers the salesman can, instead of quitting his job, greatly increase his volume—as well as his profit.

Salesman's Role a Vital One

As time goes on the printing salesman will encounter other problems, such as scarcity of colored bonds, which will probably be off the market very soon now. If the mills cannot furnish them, the jobbers cannot get them for the printers, and the printing salesman cannot furnish them to his trade. Buyers of printing who have been using a variety of colored bonds will probably spend many sleepless nights wondering how they will manage without their established colors. Here, again, the salesman can come to the rescue, or at least suggest a solution to the problem. By the use of colored inks on white paper they can create the variety of colors formerly achieved by the use of colored papers.

Upon the printing salesman rests the great responsibility of keeping the printing trades alert by bringing in ideas, and developing new selling slants. He is now, more than ever, an important figure in the graphic arts.



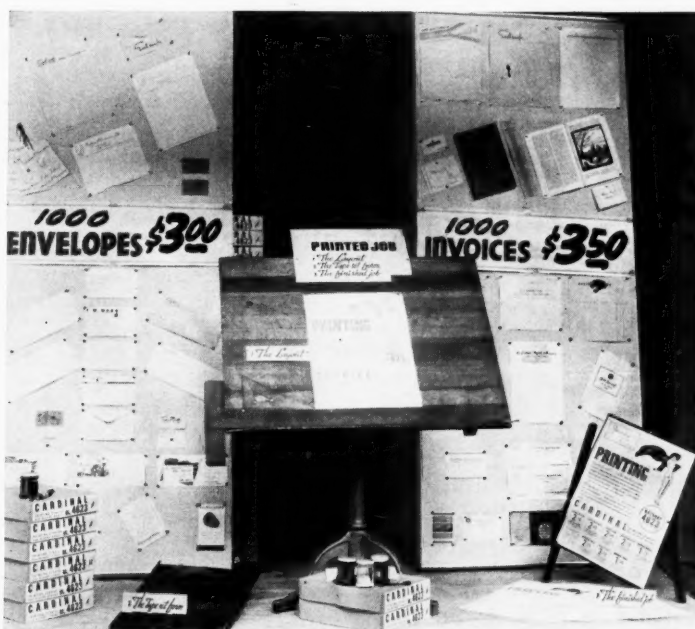
Address Display Important

Where the printer is in a position to do so, he would be doing his customers (and their customers) a favor by emphasizing the importance of prominent street address display on their business printing, such as letterheads, billheads, and statements. So when customers want you to hide their address down in a corner, or in microscopic type, point out to them that their address is an asset, not a liability, and as such is deserving of a good position.



"WORKING WINDOWS" HELP PRESSES ROLL

● It MUST BE an occupational failing, but printing shop windows all too frequently do little but tell the passing world that a print shop can be found within. The windows of the Cardinal Printing Service, of Montreal, however, serve as a valuable advertising medium for the company. Not only are printing bargains emphasized forcefully in well designed displays, but advantages of new needs, as well. Your windows, too, can be put to work. Of the hundreds of people who pass by daily, many may have printing needs which are forgotten at the moment, but which can be brought quickly to mind by a punchy, attractive display. The space is there. It can be utilized profitably as easily as wasted, so why not do it?



Unity in Craft Groups is Seen at U.T.A. Meet ★ Need for Solidarity and Strong Front

Impresses Delegates in Dramatic Session. Name Committee to Organize All US Printers.

NEW OFFICERS and directors of the United Typothetae of America were elected at its fifty-fifth annual convention held in the Palmer House, Chicago, October 27 to 29, "to carry on until such time as the proper course of action is indicated, whereupon the present association will be merged with some existing organization, or become part of a new one."

Name Johnson President

Otis H. Johnson, of the Rufus H. Darby Printing Company, Washington, D. C., was named as the president of the U.T.A. to place at the disposal of the reorganizing group the resources of the fifty-five-year-old organization in part or in its entirety as the group might wish. It was said of him that he did that very thing in a speech following the adjournment of the convention which was marked by a willingness to make every possible sacrifice in order that out of the "Congress of the Printing Industry" an organization would evolve which would serve the whole industry in the entire United States, adequately financed and officered, to face national emergency problems.

Mr. Johnson's speech was made to the emergency committee representing thirty-five cities after it had resolved itself into a permanent committee with H. F. Ambrose, of Nashville, as its chairman, and Cyril C. Means, of Detroit, as its secretary. Mr. Ambrose, on behalf of the permanent committee representing members and non-members of the U.T.A., acknowledged the fine spirit in which the offer was made, and then the business of evolving a new organization proceeded. A recess of the Committee of 35 was voted about midnight Wednesday, October 29, to reconvene again the following forenoon. Long after midnight, however, a group of the committee, including several who had been working on reorganization plans on the two previous days and nights, considered ways and means of carrying out the

mandate of the convention and of the "congress" whose sessions were held in conjunction with the convention of the U.T.A.

On Thursday forenoon, after much friendly debating, the Committee of 35 finally delegated a representative Committee of Six to work out all details, conduct a nation-wide campaign to enlist all printers in the enlarged movement and finance it.

Who should constitute the six men thus empowered to act was a question which the Committee of 35 tussled with until President Johnson of the U.T.A. succeeded in convincing representatives of Chicago and New York printers Thursday forenoon that each of those two cities must be on the Committee of Six, or else the committee would not have the necessary prestige. Don Taylor, executive vice-president of the New York Employing Printers Association, who had come via airplane on Wednesday to attend the emergency committee meeting, consented on behalf of his organization tentatively, but said that the official member would be the president of the organization. The personnel of the committee as decided upon consists of the following printers: Chairman, H. F. Ambrose, Nashville; Otis H. Johnson, Washington, D. C.; Donald L. Boyd, Huntington, West Virginia; Benjamin Pakula, president of the New York Employing Printers Association; and John J. Maher, Chicago, president of the Graphic Arts Association of Illinois. Cyril C. Means, Detroit, is secretary of the committee.

Plans to Printers Groups

It is the plan of the Committee of Six to submit certain proposals to all the organized groups of printers in the United States, and also to send proposals to the leading printers of the larger cities in which no organized group is now functioning. It is expected that the plans will be sufficiently perfected by December 1 to make the appeal for the support of the proposed organization that will

confront the emergency problems of the industry.

Most of the delegates to the U.T.A. convention were not aware of the crisis which the officers and the board of directors had to meet. They seemingly did not know until they received the printed copies of the treasurer's report that the U.T.A. had an operating deficit at the end of the fiscal year of \$16,577, and was in the red by about the same amount; that the dues totaled only \$44,891 for the year, while the disbursements totaled \$65,673. They evidently did not know that the officers of the organization "had lavishly given of their own money and of their time while attempting to work out a solution of the association's problems," until these words were read during a speech by Walter B. Reilly, of Massachusetts, retiring president.

Problems of U.T.A.

In his speech given before the "congress" at the session Monday afternoon, Mr. Reilly analyzed in detail the problems of the U.T.A., and of printers generally. He said in part:

"This Congress of the Printing Industry, and this fifty-fifth annual convention of the United Typothetae of America, is being held at a time when the American businessman is confronted with an imposing set of complex problems which if not intelligently handled may well lead to disaster. Disappearing and changing markets, material shortages, technological developments, labor unrest, and possible transportation difficulties present a staggering assignment for management to shoulder. No country can make the defense effort which ours is now making without severe and wide-spread dislocation of the national economy. The impact has yet to be felt seriously but it will disturb all existing conditions, and unless great care is taken the result may bring about chaos. Even now, weird rumors and wild prognostications of impending disaster are commonplace. It is highly important that

we know present conditions and intelligently estimate future probabilities in order to move intelligently toward our objective, which is the saving of ourselves."

Printer "Helpless"

Mr. Reilly analyzed the situation of the printer who strives to solve his own problems and declared that he is "virtually helpless." He reviewed the condition of the printers' organizations in the United States and mentioned that important elements "no longer recognized their parent." He continued his recital, and at one point said that from "large printing centers such as New York City, Chicago, Detroit, and Cincinnati the national receives practically no support." He indicated that employe relations must be considered by the national organization because "Government is pushing us down from above and labor up from below."

"Bearing all this in mind, with candor and honesty of purpose, I express the opinion of myself and of your governing group that new ways and means must be found if any association within the graphic arts is going to function successfully as a representative national organization," continued Mr. Reilly.

Outlines Proposals

He then outlined his various proposals to both the "Congress" and to the U.T.A. members for either the continuation of the U.T.A. on a reorganized basis or its merger with some existing organization or to become part of a new one. He said that the officers and executive committee offered seven suggestions for the consideration of the organization committee, which he read. Among them was one that "the national association's basic activities be confined to those of common interest to all within the industry, and that such activities might be tentatively defined to legislative and tax matters, and whatever may arise in connection with the present defense effort and the following readjustment period." He also suggested that the "membership fees for the basic services be set at a level which should attract a numerous representation." Mr. Reilly concluded his speech with the statement: "History is in the making, let us carry on to the end."

Morris W. Davidson, of the Courier Journal Job Printing Company,

Louisville, a non-member of the U.T.A., who had been named chairman of the congress, called for comments or motions following Mr. Reilly's address, but there was no immediate response. Mr. Reilly was then requested to repeat his proposals which he did, after which there were numerous excited comments.

One member said he was unwilling that the U.T.A. should commit suicide. Another proposed that the



O. H. Johnson, of Washington, D. C., named new U.T.A. president at Chicago meeting

U.T.A. and its officers be given a vote of confidence and that the delegates proceed to the election of officers. This was objected to, and Mr. Reilly added his objection on the ground that it would look like a "coat of whitewash," which the officers did not want. The whole question was left open for further consideration at some other time and place.

Propose New Groups

On Tuesday, a proposal for the formation of a new organization was made by a minority group and copies of the proposal were distributed. On Wednesday the same group presented a revised set of proposals which resulted in the delegation of authority by the convention to the Committee of 35, and subsequently the action of that committee committed full authority to the six men representing various viewpoints as already reported.

The opening session of the convention and "congress" got under way following the invocation by the Reverend David Gustafson, of Aurora, Illinois, a former head of the printing department of the Carnegie Institute of Technology. President Reilly then introduced about twenty honored guests who represented various groups connected with the graphic arts. An address by Leverett S. Lyon, chief executive officer of the Chicago Association of Commerce, referred to the necessity of industry organizing for national defense and defined some of the results noticeable in the nation's economy.

Thomas Butler Speaks

"Profit Horizons Under War Economy" was the theme of the Monday afternoon session with Lester E. Oswald, treasurer of E. F. Schmidt Company, Milwaukee, as chairman. Thomas Butler, vice-president and treasurer of Herbeck & Held Printing Company, Pittsburgh, told of the transformation that had taken place in that business over a period of four years as a result of installing new equipment and new methods of operating the business. The speaker said that the improved management methods, utilizing production standards and control accounting practices, and reorganizing the personnel resulted in reaping profits where losses were recorded previously. At the same session, problems of the medium small printer were stated, and suggestions given concerning improved management methods to be employed.

"Profit Clause" a Feature

Five industrial engineers participated in the "profit clinic" which featured Monday evening's program. This program continued from 7:30 to 10:30 o'clock, with James E. Ward, secretary of Baird-Ward Printing Company, Nashville, as chairman. The panel of engineers consisted of O. F. Ash, Jr., of St. Louis; E. G. Fremont, of New York City; Edward McSweeney, of New York City; Hador Ortman, of Chicago; and J. W. Rockefeller, Jr., of New York City. Each of the engineers gave a brief talk on some phase of the engineering problem as related to the printing industry after which written questions were submitted to the engineers by men in the audience who wanted them to elaborate upon what was said in the formal addresses.

In answer to the question if budgetary control would work in a small plant as well as in a large one, the answer was that it would, but that it would require closer figuring on the part of executives. It was explained that before a budgetary control system could be installed the fixed and variable expenses of the plant must be ascertained.

"Executive Direction"

Another question asked was concerning the factor that contributes most to the making of profits in the printing business, and the answer was that it is "executive direction, and without it all else is of no avail." The consultant engineer who answered it said that his observation led him to say that the practical executive of little school learning was as good a thinker in the printing business as the executive who was trained in college, the difference being that the college man had a better vocabulary and for that reason could express his thoughts more fluently.

One question as to the effectiveness of production standards produced the answer that they were most effective if the standards were based upon actual time studies in the plant in which they were used. Production standards, so the consultant answered, must include consideration of materials as well as motions of operatives, and each motion and each method employed must be productive.

No Book on Future

One question as to what is going to happen to business in the future, was answered by another consultant. He said that there are 16½ miles of books in the Congressional Library at Washington, but not one book in the lot would tell of what would happen to business in the future.

A question concerning the type of business a printer should go after brought forth a question directed at the questioner by the engineer. He then answered that it depended upon the kind of printing that was essential in the printer's own community. In connection with several ideas of what printing might be essential, one remark was made that "advertising printing is used to move minds, and merchandising to move goods."

A beneficial result of an analysis of methods employed in a printer's production departments was mentioned by one of the speakers. The

records showed that a press was standing idle much of the time until the proofreaders gave another reading of the job to be printed. When the high cost of this second reading was shown to the executive in charge of the operations he ruled that the proofreaders would be held accountable for accuracy, but that the idle press time was too expensive. The result was that the proofreaders improved their accuracy record in the first reading of proofs obtained from the proof-press copy, and thus extra idle press time was eliminated.

Accounting Control

Management control accounting was presented by a panel of eight men in the form of a dialog under the chairmanship of Sam Weil, secretary of Keller-Crescent Company, Evansville, Indiana. Charts illustrating the control accounting system were used by Malcolm S. McComb, of Washington, D. C. Different departments of the business were represented by men on the panel, and questions pertaining to each department were asked, and then answered by means of illustrations on one or another of the charts, plus comments by Mr. McComb. Thomas Butler, of Pittsburgh, acted the part of the management; Robert A. Ritter, superintendent of planning of the Government Printing Office, acted the part of the production superintendent; J. B. Brown, Louisville, was the accountant in the play; Alex Dittler, of Atlanta, played the part of salesmanager; Charles V. Ernst, representing the International Pressmen's Union, acted the part of the employe, and Mark Massel, cost adviser of the bureau of research and statistics, O.P.M., played the part of the legal counselor.

"Variance Account"

One of the most interesting points stressed was that a ledger account termed the "Variance account" when properly used enabled the management to note all costs of items or operations that varied from the set standards governing costs, handling of materials, and the time schedules that varied from the forecasting figures of the estimator. The night session on Tuesday was also devoted to a consideration of the accounting control method which was being promoted by the U.T.A.

Labor leaders participated in the Labor Relations Conference held in

the convention hall on Tuesday afternoon. David S. Veitch, of the Security Printing Company, Kansas City, Missouri, presided.

Okay Profit System

T. A. Holland, second vice-president of the International Typographical Union, referred to the "profits" items on the program and remarked that the 82,000 members of his union were all interested in maintaining the profit system in the economy of this country because their bread and butter was derived from the profits of the printing industry. Charles V. Ernst, of the International Pressmen's Union, told of the educational and welfare work done among members of that organization by the international. J. V. Shaw, connected with the wage and hour division of the Government, announced to the convention that plans are being made for a survey of the industry with a view to placing a forty-cent minimum wage rate into effect to apply to the whole industry.

Preferential Rating

Insistence that the printing industry should be favored with a preferential rating because it is an essential industry in the national defense program was urged by John B. Haggerty, chairman of the board of governors of the International Allied Printing Trades Association with headquarters in Washington. Mr. Haggerty said that he had communicated with the O.P.M. on behalf of the industry, so that operating supplies of inks, chemicals, paper, and metals required in the industry might be forthcoming without delay. Mr. Haggerty also referred to the campaign waged by the printing industry's unions to have radio stations taxed because they are taking away a lot of advertising revenue from newspapers and magazines whose owners must pay taxes.

Group conferences at which advertising printers, general printers, periodical printers, and bank and commercial stationers and printers talked about special problems affecting their respective lines of activity were held from four to six o'clock on Tuesday afternoon. The proposed forty-cent minimum wage rate in the industry was discussed at the periodical group meeting and the comment was made that while the larger printing centers in the East and Middle West would not be affected much

by it, if at all, that bindery employees in smaller centers would be affected adversely.

Priorities and Defense

Priorities and the defense program on Wednesday brought extra representatives from the various branches of the industry to the convention hall. For the first time during the convention the gallery was occupied by listeners. Elmer G. Voigt, vice-president of the Western Printing and Lithographing Company, Racine, presided. The first speaker introduced was Thomas Roy Jones, president, American Type Founders, of Elizabeth, New Jersey. Mr. Jones described the steps taken by his company in attempting to get favorable priorities for the printing equipment manufacturers, and was informed by O.P.M. that new printing equipment was less needed than munitions of war, and that printing equipment factories with their precision tools and skilled workmen could be used to good advantage in making war equipment and material. He referred to the diversion of metals from the civilian to defense operations and indicated that not much would be allotted to the printing equipment makers for any but the making of repair parts. Mr. Jones assured the printers that they could depend upon the manufacturers to supply them with needed parts, and he urged the printers to see to it that printing machinery be kept up to a high degree of efficiency.

Concerning future volume of business for advertising printers, Mr. Jones offered the advice that the printers should "sell" the manufacturers who are disinclined to advertise because their plants are filled up with defense orders on the idea that if the manufacturers do not keep up their advertising they may learn to their sorrow that when the war is over they will not have customers.

Raw Material Curbs

Capt. William Trimble Biesel, in his address, referred to the favorable priority order which enables printers and publishers to maintain their plants in good working condition because of Priority A-10. Without making applications for its use but by referring to it, printers and publishers may get what parts they need for various types of printing machinery.

John B. Davis, chief of the protective and technical coating section of

the chemical branch of O.P.M., spoke of restrictions placed upon raw materials that enter into the making of printing and lithographic inks. At one point in his talk he said that there are about 1200 colors, and that he believed the printing industry had not missed one of them. His general re-

he would require an inventory as to the amount of paper stock which printers and publishers had on hand as of a specified date, and how it compared in terms of ratios with the average amount of paper stock used during a given period of months or seasons in the years of 1936-'39. He



Pres. Walter B. Reilly speaking at luncheon meeting given in honor of Public Printer Giegengack at U.T.A. convention. Left to right: A. E. Giegengack, Elmer Voigt, Mr. Reilly, and John A. Bresnahan

mark was that printers' customers will have to be satisfied with fewer shades and colors on their printed matter.

Mills 106% of Normal

Norbert A. McKenna, chief of the pulp, paper, printing and publishing branches of the O.P.M., gave a talk on the paper situation, saying that pulp manufacturers are running beyond their rated capacities as are also the paper mills, registering 106 per cent of normal capacities. He also said that the paper merchants whom he had appointed as an advisory committee had recommended the elimination of 1150 sizes and kinds of paper items—mostly in the sulphite grades—which would tend to increase the capacity of the mills. He also commended the printers' and publishers' committee, mentioning that the chairman of the meeting, Mr. Voigt, was one of that committee.

The surprise that Mr. McKenna sprang upon the audience was that

said that allowances would be made, by the ratio method of ascertainment, for any increase in business which printers had recorded in volume since those years.

"We expect to prohibit excessive inventories which reports seem to indicate some printers and publishers are maintaining," said Mr. McKenna. "The plan has been approved by the industrial advisory committees, and it is probable that the questionnaires will be received by the printers sometime during the latter part of November."

60,000 Businesses

Mr. McKenna reiterated the statement he had previously made in speaking to graphic arts groups that his division was interested in keeping the owners of 60,000 businesses on an operative basis and that 900,000 jobs are involved. He expressed the opinion that it was probable that the plan would succeed in making 21½ millions of tons of pulp stretch

to do the service rendered by the 25½ millions of tons which Government experts have estimated will fill defense and civilian needs for 1942.

"Our conservation of paper is going to be engineered in such a way as to produce the largest possible number of convertible and printable units," said Mr. McKenna, "just as we are going to engineer the production of paper so as to get the largest number of reams from a ton of pulp."

Mr. McKenna said that he would rather see the printers produce as many pieces of paper on lighter weight stock or half the size than to see them print only half the number of sheets on the same size paper as former requirements called for.

At the conclusion of his speech, Mr. McKenna suggested ten things for printers to do. They are:

1. Urge buyers to use lower weights of paper.
2. Don't sell or demand unusual items of paper but use standard sizes and weights.
3. Don't doll up your specifications.
4. Don't buy too much, and where possible get extra stock from your neighbor who may have too much.
5. Save waste paper and get it into trade channels for re-use.
6. Send suggestions to us.
7. Don't resist the flow of labor to defense jobs; get substitutes for the jobs in your plants.
8. Pave the way out, so that after the emergency the way back to prosperity will be easier.
9. Hold on tight to your business; don't give up. Keep your machinery in good repair, for new machinery will not be available.
10. Don't be afraid.

New officers were elected as follows: President, Otis H. Johnson, of Rufus H. Darby Printing Company, Washington, D. C.

Vice-presidents—Raymond Blattenberger, of Edward Stern & Company, Philadelphia; S. Toof Brown, of S. Toof & Company, Memphis; William R. Brown, of Charles E. Brown Printing Company, Kansas City, Missouri; William T. Greig, of Bureau of Engraving, Minneapolis; Chester A. Jaqua, The Jaqua Company, Grand Rapids, Michigan.

Treasurer—Ivan R. Drechsler, of Dunlany Vernay Company, Baltimore, Maryland.

Executive vice-president—Donald Rein, Washington, D. C.

Use of Dashes Shows Your Quality

By EDWARD N. TEALL

● SOMETIMES I wonder if readers don't tire of my endless babble about punctuation, style, spelling, and all that; and if not, why not. There are times when I weary of it all, myself. But always in the moment of discouragement and doubt there seems to come new (and welcome!) assurance of interest in these matters.

It was a pleasure to receive this letter from the editorial head of a large publishing house—a letter with a sharp challenge between the lines:

I want to get out a bulletin to our editorial staff on the subject of use of the dash. Several members of our staff use dashes as an easy substitute for commas, semicolons, colons, *et cetera*. When they don't know what punctuation to use, they use a dash. What I should like to indicate is what the best authorities regard as the appropriate or proper use of the dash. . . . I would like especially your views on the use of other punctuation marks in connection with dashes.

The dash has two essential purposes: To interrupt, and to set off sharply. It should certainly not be regarded as a substitute for other points, and it should not be tossed into a text as a cover-up for a writer's uncertainty or ignorance of punctuation. It is a much over-used mark; therefore, as a matter of logic, the writer may better risk forfeiting its advantages than straining on its serviceability. "When in doubt, don't" applies to use of the dash. To put it into a single rule: Use the dash when it does what you want; avoid it when some other mark will do the work equally well.

The dash indicates a stronger and more abrupt break in the run of the text than do the comma, semicolon, or even the colon. Compare these two sentences: "I know who wrote this, but I do not wish to mention names," and "I know this was written by—but no, we are not allowed to give the name." The first is continuous though adversative; but the second reflects abandonment of the speaker's intention, indicates self-interruption.

Then, the dash may be used as a more imperative sort of parenthesis, as in this sentence: "This is an important—I might say vital—consideration." To mark off the parenthetic matter with commas would be quite possible, but the dash catches the

reader's eye and mind more surely. The dashes and the parentheses are about 50-50 in respect of propriety, but to me the dash seems to give the sentence a more open look. But!

Some writers would put the sentence on paper this way: "This is an important,—I might say vital,—consideration." And that would be simply bad pointing. It would be smeary punctuation. It produces an overload in the line.

But note this: there may be exceptional circumstances in which it is desirable and permissible to break the rule against heaped-up pointing, and use the dash and some other point together, as in this sentence: "Oh, no!—it is simply impossible." This would indicate emphasis on the negative, and subsidence into mere declaration, all in the same sentence.

This matter of multiple punctuation may be summed up this way: The comma or semicolon should be used with the dash only if it serves an *extra* purpose—and it seldom does.

Another proper use for the dash is to separate a complicated subject, as one containing several clauses, from the common predicate. Here a dash serves as a sign that the naming of the subjects has been completed, and that the joint verb is coming up. I feel sure the University of Chicago Press Manual of Style would lend me its example: "Amos, with the idea that Jehovah is an upright judge; Hosea, whose Master hated injustice and falsehood; Isaiah, whose Lord would have mercy only on those who relieved the widow and the fatherless—these were the spokesmen."

These remarks apply to use of the dash in ordinary punctuation; it has many uses known to the printer—arbitrary but generally accepted uses, as in indexing; in legends, credit lines, and sideheads; in substituting for "to" between paired numbers, as "1899—1903," "chapters IX—XI," and the like.

There really isn't much that needs to be said about the use of the dash, either get it or you don't. But this is true, and should be borne in mind by all writers, editors, and proofreaders: In no way does character and skill show in writing more than in the way the dash is used.

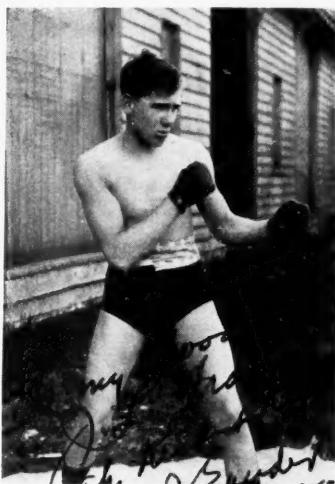


"Just a home town boy trying to get along" is the "auto-briefography" furnished by William Paxton, art director for Stone Printing and Manufacturing Company, Rcanoke, Virginia. Bill likes oil painting, all varieties, and dotes on telling jokes

CANDID CAMERA PAGE

• Snapped by our ubiquitous candid camera, these jovial members of the printers' craft are hereby served up to you

Behold the fighter! Now he tips the scale at 210, but then—in 1912—he was the fightingest printer at 145 pounds, ready to meet any man in the world of his weight. He went to Australia, won, quit boxing; now Ernie Zander owns a plant in "Chi"



Where Was He Before? New York? Yes. He was until recently typographic consultant to J. J. Little Company. Will Ransom recently joined the University of Oklahoma Press. He has become distinguished in the graphic arts as an artist, designer, and typographer



Yes Suh, He was born in "Ol' Kentucky," and proud of it! Now he is in Chicago and heads the biggest club of Craftsmen in the world. Between meetings, Gracie Oakes is president of the Process Rubber Plate Company. He is also a bachelor



Gavel Changed Hands! Charles S. Lee (right), surrenders symbol of power to Victor Schwarze (left), new president, Milwaukee-Racine Club of Craftsmen. Then Elmer G. Voigt, a past-president, told "Vic" how to use gavel, and Lee became an "ex"



Fourteen of 'Em! Each man from a different city made his point about the new management control procedure which got big billing on the program of the U.T.A. convention. This group of men spent ten months developing the procedures. The man, in picture, stripped to his waist—who keeps his shirt on—is Donald Rein, formerly of Houston, Texas, executive vice-president of the U.T.A., Washington, D. C.



Eighteen Years as head of printing at Yale University Press, now vice-president and general manager of William E. Rudge's Sons, Incorporated—that's the change made recently by George T. Bailey, whose picture is shown here. Frederick G. Rudge is president. (Photo by Bachrach)



He Wrote an Essay, and saw New York as a reward—Tom Land, eighteen years old, from Fort Worth. James A. Beckett (right), and T. A. Ryan (left), of I.P.I., with National Graphic Arts Education Association, sponsored the national contest, and arranged trip to New York and through the Eastern states



Seven Men Around a Press means that six of them are learning from the seventh about printing ink, and how it is transferred from the fountain, to rollers, to paper. There's a lot more about inks, paper, and presses taught in the Pressroom School, operated by the E. J. Kelly Company, at Kalamazoo, Michigan. The company's employees thus learn what happens to ink after it leaves the factory and warehouses

Better Lighting Means Better Work in All Plant Departments ★ Modern advantages

of efficient illumination system outweigh costs involved • By COLEMAN N. EVERETT

CAN the printer do more and better work under good lighting than he can under poor lighting, and is his work enough faster and better to pay for the increased cost? In answer to this, it readily can be proved that the eye does not see objects as quickly or as accurately under poor lighting as it does under good lighting. Thus lighting becomes a factor not only in production but in safety, especially in any occupation having to do with rapidly moving machinery.

At a series of meetings, proof sheets of six-point type, containing six common errors such as omitted letters, transposed letters, *et cetera*, were distributed to approximately two hundred printers who were asked to proofread the copy under an illumination of eight foot-candles. This, incidentally, is somewhat below the average illumination in printing establishments, but very much higher than the illumination found in literally hundreds of places throughout these premises.

A 35 Per Cent Better Record

The same persons then were given the same proof sheets with the same number and types of errors, but not the same errors, and asked to proofread the copy under an illumination of fifty foot-candles, a level more nearly adequate for the task. Five minutes, ample for the job, were allowed in each case. An average of 35 per cent more errors were discovered under the good lighting as compared with the poor lighting.

It often is asserted that the time required for makeready compared

with the productive time of the press tells the story of either profit or loss. It seems that on so many jobs the time required for makeready is out of all proportion to the cost.

Errors and Lost Time Pile Up

Observed cases of lost time and errors attributable to poor lighting: (1) time taken by the pressman to run back and forth from the press to the window to inspect his work; (2) time taken to unplug drop cords from one receptacle and to plug into others; (3) time taken to drag drop cords in under the press to work on the fountain, ink rollers, *et cetera*; (4) inability to see workups in the form; (5) inability to see vernier on side guides and errors in register; (6) inability to see dirty cuts on the bed of the press; (7) inability to detect poor distribution of ink, *et cetera*. The same is true in the composing room, and at the linotype machines; not the same cases, of course, but similar ones.

When a printer works with clean type he is dealing with a metallic mirror which has some characters marked on it; namely, the raised face of the type which, in general, is proofed once and is, therefore, darker than the shoulder. The shoulder or flat depressed portions act as a mirror against which the characters must be silhouetted if they are to be seen at all.

In dealing with type, therefore, a light source of large area should be used. To cover the entire galley or form it is necessary to have a luminous area at least as large as the form, preferably as large as the

stone. Another factor that must be contended with in working on type is reflected glare. When linotype or monotype matrices are new, all of the corners which the bevel makes with the shoulder are sharp and clear cut. The same is true with the top edges of the character. As matrices become worn, round edges appear both where the bevel joins the shoulder and at the top of the character. These rounded edges constitute concave and convex mirrors which create glare, and this glare follows the eye around into any position it may assume. When it is realized that in the ordinary size form there are tens of thousands of these points of glare and that the compositor must face these at close range for hours at a time, the seriousness of the condition is apparent. So far as this glare is concerned, some improvement can be effected by using in place of clear lamps, bow-enameled or silver-bowl lamps.

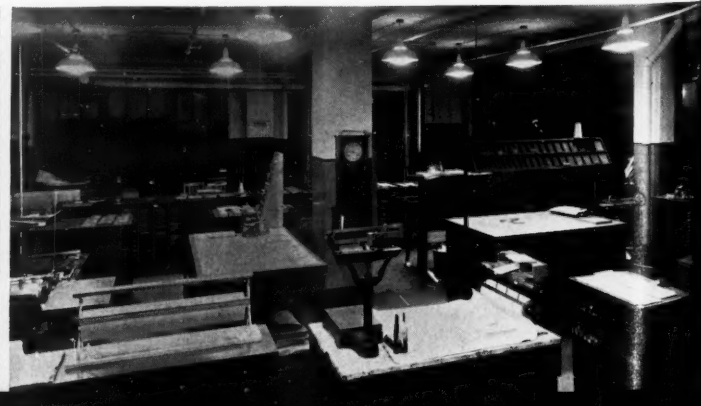
Fluorescent Develops Rapidly

The use of fluorescent lighting over the compositor's bank and over the imposing stone has developed swiftly the past few years. Here, hundreds of printers, both large and small, are successfully using large-area fixtures with diffusing glass panels. Picking out errors under this new lighting is a rapid, accurate operation—easy on the eyes.

Summing up, therefore, studies indicate that the best lighting for compositors' cases and imposing stones or tables should have the following:

1. Whatever fixture is used should have a low uniform brightness. This

What a big difference good lighting makes. Both views below show the plant of the Commercial Typesetting Company, of Chicago, where a new system of incandescent illumination recently was installed. It's easy to see which picture was taken before the installation was made



excludes any fixture with bare or frosted lamps that are even partially exposed in the direction of the type.

2. The luminous area of the fixture must be large.

3. The unit must be hung low enough so that the maximum coverage on the type is obtained, without interfering with the worker.

4. The illumination at the point of the type should not be less than twenty foot-candles and preferably around fifty foot-candles.

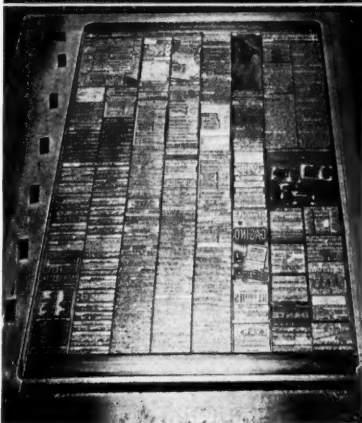
Machine Lighting Varies

All linotype and intertype machines are equipped by the manufacturers with lamp and half-shade mounted on removable post. A wide variation is noticeable. In general there is a fair amount of light at the copy and at the carriage, particularly the latter. The tray is usually underlighted (from six to ten foot-candles) which is a weakness, according to the operators. There is a tendency to manipulate the half-shades in an endeavor to cover large copy. Shades have been tried out which are somewhat larger and wrap further around the lamp at the sides, and with the bottom left open to allow more light downward. It is considered that a positioning pin incorporated in the shank might prevent undue manipulation of the light.

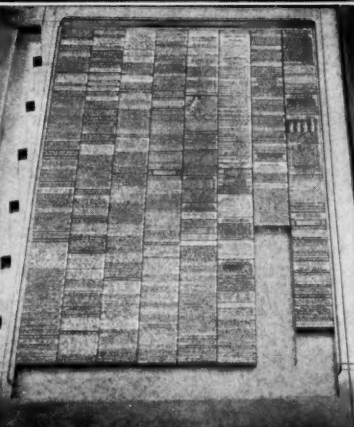
Overhead Lighting Important

The greatest weakness in the lighting of the average linotype room is the almost complete absence of general overhead lighting. This makes for extreme contrast and is trying to the eyes, which cannot adjust themselves to such wide variations without ultimate injury. Furthermore, an unnatural and cheerless atmosphere prevails. Totally indirect or luminous-bowl lighting of the same intensity as specified for office space is ideal.

In general, monotype casters have been found lighted with dirty tin-cone shades and 60- to 100-watt lamps. It is almost impossible to see the necessary adjustments under such lighting. A 300-watt industrial enclosing glass unit hung directly over the caster with a three-light lamp (200-300-500-watt) and four-point switch is recommended. As regards the proofing press, the same type of equipment with 300-watt lamp and daylight correction glass is recommended. This should be



BEFORE This is a view of part of the composing room of the *Chicago Daily News* before a recent installation of new type fluorescent lighting fixtures. Shown also, at the left, is a type form as seen under the old lights. Note the uneven illumination and the consequent difficulty of clear vision, more understandable when it is realized that type is seen only by its mirror-like reflection of a light source. With the old lights, it was impossible to obtain evenly reflected brightness over the entire form, and it was necessary for the men to shift their positions frequently to keep the light reflected from the form constantly in their direct line of vision.



AFTER Here is the *Chicago Daily News* composing room with the new fluorescent lighting system in operation and here also (left) is how a type form looks under the modern illumination. New fixtures are three feet wide and each section contains four rows of fluorescent tubes. Over the classified makeup are two eight-foot sections and the correction bank is lighted by a twelve-foot unit. Compositors work under more than one hundred foot-candles of light which is soft and evenly reflected over the entire form, clearly silhouetting the type face against the shoulder. New fixtures have ribbed glass bottoms. The large area low brightness principle is used.

mounted on the operator's side of the press directly opposite the delivery and not more than six feet six inches from the floor.

For effective seeing, the pressman needs a large-area, low-brightness light source, such as recommended for composing table and type case, but the low head room under the feed board practically eliminates such equipment.

Illumination for Presses

The level of illumination required for presses is thirty to fifty foot-candles and in some instances it may be provided from a general lighting system. Oftentimes, however, it will be found more economical and yet equally satisfactory to provide from ten to twenty foot-candles from the general system and have the remainder supplied by supplementary lighting such as fluorescent.

The bed of a typical two-revolution flat-bed cylinder press requires at least as good light as the printer has at the imposing stone or type case, but this is frequently one of the most poorly lighted spots in the plant. The typical equipment found here is a bare lamp, 40- to 100-watt size, hung from the underside of the feedboard without shades or reflectors. These bare lamps furnish anywhere from a fraction of one foot-candle up. They not only make for very poor and ineffective lighting, but the operator may brush against them accidentally.

To supply proper illumination at this point, two lights can be used, one on each side of the cylinder. Each of these lights of 100 watts should be supported with fixed shades and metal reflecting strips. The average illumination furnished by such a set-up will be about eighteen foot-candles.

Three Intensities of Light

For lighting the feed end and cylinder of a two-revolution press, the industrial enclosing-light unit with a three-light (200-300-500-watt) lamp and four-point switch is advisable. This three-light lamp looks like any bulb, but it has two filaments which can be used separately or in combination to produce three intensities of light. Approximately one hundred foot-candles for makeready operations on the cylinders are suggested.

In lighting of offset presses, the common practice is to use porcelain-

Advise Keen Study

If you are contemplating a change in your lighting, don't forget that cheapest lighting isn't always the best. Factors such as greater accuracy, increased production, reduced eye-strain among employees, improved employee morale, and fewer accidents must be taken into consideration.

It doesn't necessarily follow that because a certain type of lighting installation works well and costs less money to operate in one shop, it will do the same thing in all other shops. Each plant has its own lighting situation that should be treated individually, not collectively. Rather than spend money on a haphazard system of illumination, consult a qualified lighting engineer who will be able to analyze your lighting problems and make recommendations according to the amount of money you want to spend on improvements.

Cost of light is made up of lamps, electricity, maintenance, depreciation, cost on fixtures and wiring, and interest on the investment in the system. Maintenance, depreciation, and interest costs are just as real on a lighting system as they are on the family car. Usually, for comparable lighting for general use, the lamps, maintenance, depreciation, and interest are higher on the fluorescent system and the electricity cost is lower. Each case must be figured individually. Often the cost of light is a small matter compared to the benefits accruing from proper lighting of work areas.

enamel steel angle reflectors pointing in from either side of the press to light the cylinder and blanket cylinder. In the case of a one-color press, it is recommended that two 200-watt spotlights be used, one on each side of the press. In the case of a multi-color press, there should be twice as many of these units.

In pressrooms where there is a battery of presses, overhead fixtures should be lined up in the aisles so as to light up the traffic space and throw light into the side frames where adjustments are made.

Press illumination with the forty-eight-inch fluorescent lamps (using Tulamp ballast for flicker and power factor correction) is quite satisfactory. Continuous runs of reflectors can be used to flood the press and work space with shadowless light.

Most of the operations in the bindery are largely mechanical. On

the other hand, since employee hazards are great, good general overhead illumination is important. The sustained level of illumination should be not less than 20 foot-candles. Dangers attached to bindery equipment make it imperative that provisions be made for adequate supplementary lighting on the various pieces of equipment.

No Standard Natural Daylight

When an artist makes his color renderings in the studio, or the photoengraver his color proofs, he does it possibly under north skylight, but more likely he does it near a window which points east, west, northwest, southwest, or some other direction. The sky may be partially or completely overcast, all of which has everything to do with the color of daylight, as has also the time of day, and the season of the year. The point is that there is no standard natural daylight, although daylight from all of these exposures, even with building and vegetation or foliage reflection contamination, has been considered standard and used by printers without undue color troubles. There are extreme color differences in daylight, as well as a wide range of intensity differences. There are also hours of "average" daylight satisfactory for practically all color printing purposes. This daylight service in cities is rarely available near the presses and is absent on cloudy days, short winter days, and at night. Artificial daylight of good color quality and ample intensity provided for dark days and night work will also be adequate for all other times as well.

Good Color Work at Night

Many printers say that they run no color catalog work at night even where the job is a rush one. They feel it is risky to do color work except in daylight. Lighting people, on the other hand, claim that accurate color work can be done at night as well as by day; in fact that it can be done better at night than by day because artificial daylight of the necessary color temperature and absolutely constant regardless of the weather, the time of day or night, the season of the year, or any other factor can easily be supplied. This is impossible with natural daylight.

A color temperature rating for artificial daylight sources is not sufficient. An unbalanced spectrum

will distort many of the colors. This is true of the fluorescent lamp which with the "daylight" lamp is deficient in reds and has an over-abundance of blue. Satisfactory color work can be done, however, with fluorescent lamps, providing a proper mixture of colors is chosen.

There are numbers of printers and lithographers who have for many years used artificial daylight successfully, even to the extent of exclusive daytime use, shading the lower sash to cut out natural daylight and thus insure day runs that are fully equal in color quality to the runs made at night.

In artificial illumination, from the standpoint of conservation and regeneration of the eye's visual purple, the proper quality of light is of vital importance. For all seeing purposes, shadowed sunlight is naturally the best. Direct light of the sun is eye-straining because it is over-balanced with yellow and red rays.

The problem of choosing a new lighting system or selecting new lighting equipment should be approached from the engineering point of view, both as to the visual standards to be met and the selection of the equipment for the job. Consideration of the problem in this manner involves three separate factors: the quantity, the quality, and the direction of light.

The efficiency of any lighting system in a printing plant never is expressed adequately in just "so many foot-candles." It should be judged on the all-around satisfactory character of the system. It is well to remember, however, that one foot-candle of illumination on an object is the illumination given by a standard candle one foot away from that object, two foot-candles is the illu-

mination given by two candles one foot away, and so on.

In summer months, the sun often gives off illumination the equivalent of 10,000 foot-candles. At the same time the illumination at "in the shade" may be about 1,000 foot-candles. Near windows, indoors, there may be an intensity of light anywhere from 50 to 300 foot-candles. Yet, in many printing plants where the most exacting work is being done, the intensity of light may be less than 10 foot-candles—far from adequate.

Five Factors Need Attention

The correct solution of the proper lighting problem involves: (1) the selection of the proper lighting equipment; (2) the location of the fixtures; (3) the divisions of the room; (4) consideration of the walls which reflect or fail to reflect the light; (5) the angle at which the light should fall.

It is claimed that fluorescent lighting provides for more light—another step toward daylight levels of lighting necessary for perfect seeing. It is a cooler light, giving less radiant heat for each watt. It is the closest approximation to genuinely efficient daylight ever to be obtained by purely artificial means.

Once new lighting equipment is installed, great care should be given to keeping it clean. The frequency with which the process of cleaning should be repeated depends on the cleanliness of the locality and the conditions inside the plant. It is wise to clean the lighting fixtures in the plant every several weeks because even a very thin layer of dust will decrease the efficiency of the lighting system anywhere from 25 per cent to 50 per cent—although to the eye the equipment may appear to be in perfectly clean condition.

Comparative Cost Is Low

The cost of modern, well planned lighting equipment is extremely low when compared to the effect that it will have both on the workers and the quality and quantity of work.

Better lighting means better work. It is foolish to permit the possibility of even one weak link in the long chain of exacting operations that comprise modern printing production. True efficiency is the sum total of all the individual moves and when any of those moves are hampered by error, the whole job suffers.

FLUORESCENT LIGHTING BIG SAVER IN AIR CONDITIONING

● Air conditioning is coming to the forefront more and more rapidly in the printing industry for reason which will be covered quite thoroughly in an early issue of *THE INLAND PRINTER*. In some installation already made, the natural coolness of fluorescent lighting has received full consideration in working out air conditioning systems that can be installed and operated with maximum economy. Lighting experts say that fluorescent lighting gives off only one-fourth as much radiant heat and only one-half as much total heat as comparable incandescent lighting. Air conditioned stores, offices, restaurants, and other establishments have found that fluorescent lights cut down operating costs and make a true air conditioning job far easier to accomplish.

● **WATCH** *THE INLAND PRINTER* for the article on air conditioning which will combine the statements and opinions of several recognized authorities, not only in the field of air conditioning itself, but in industries allied to printing where the full effect of air conditioning has been observed in detail.

Paper and Lighting

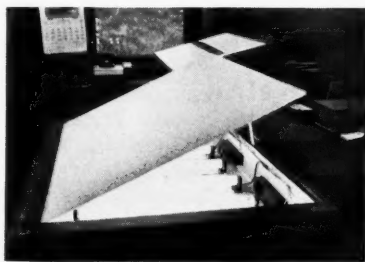
● Paper men report substantially smaller supplies of chlorine and other chemicals used in making paper both brighter and whiter. The result on future paper supplies will depend on how much of these chemicals are left to the paper industry after National Defense program needs have been satisfied. It is said, however, that printers may expect paper more gray in color and possibly not bleached at all. What has this to do with lighting? Simply this—

Except in the comparatively few cases where reverse type is used, the eye does not reflect the direct image of the type itself, but of the white or colored area of the paper (or ink) on which the type is printed. If the surrounding area, in most cases the surface of the paper, will not be as bright or as white as before, this reflection on the eye will not be as distinct. All the more reason, therefore, why the working light in a printing plant should be as good as possible if efficiency is to be maintained.

Proofrooms, of course, should be especially well lighted. Thus you will eliminate possibility of error and help prevent eye-strain on the part of proofreaders.



The color and cleanliness of the walls and ceilings of a room or plant naturally affect the efficiency of whatever type of lighting is used. No use spending a lot of money on a new or improved lighting system without first considering what can be accomplished (and what can be saved) by first inaugurating a "clean up and paint up" campaign. Results will surprise you.



One source of trouble in a print shop is the hot luminous tracing table. Use of fluorescent lighting has maintained glass temperatures which are but little above room temperature. This is particularly valuable in such work as opaquing or studying negatives

Demand for Color, Bleed, and Speed Requires New Equipment ★ Revolution in production

methods results from the necessity for meeting changed conditions • By C. C. WESTLAND

SEVEN hundred and fifty tons of iron and steel—forged, cast, and machined into the world's finest pieces of precision printing equipment, designed to print in five colors on both sides of web and deliver folded signatures at 12,000 to 14,000 impressions an hour: such are the five new presses that print *McCall's Magazine*.

The McCall Corporation installed these five new presses at its Dayton plant in 1939, and this equipment has practically revolutionized our printing operation.

Close Color With Black

Now we close four-color printing operations at the same time as black, whereas formerly four-color work required two additional weeks.

We can run two to five colors on any or every page in the book.

Without using any more paper than previously, we run as much as 50 per cent of the book with complete bleed pages, and an additional 25 per cent with partial bleed.

All folding, cutting, and paper-handling operations entailed in the old method have been eliminated.

Finally, not only do these presses operate at a considerably higher speed than formerly, but they print a far superior product.

Our successful operation of these presses represents, I believe, the outstanding development of recent years in magazine letterpress work.

Before describing the presses it may be of interest to discuss the equipment used formerly and the conditions which led to the present installation.

McCall's Magazine is one of the leading publications in the woman's field, with a print order of over three and one-half million every month. The book is side stitched, and trim size is 10½ by 13¾ inches. For the fifteen years preceding 1940 the black-and-white and two-color pages had been printed on thirty-two page, two-color perfecting rotary presses. These presses were roll-fed and

sheet-delivery, which, of course, necessitated a separate folding operation. This was performed on Dexter folders. The four-color pages were printed on eighteen-page, four-color McKee presses, which were sheet-fed and sheet-delivery, requiring an additional impression to perfect the sheet and also a folding or cutting operation.

The McCall Corporation, in the early 1930's, faced the problem of running an increasing amount of black and two-color pages, three-color pages, and four-color pages. The amount of this work, with its attendant need for unlimited positions of color, plus the rapidly increasing use of bleed pages, complicated our printing problems enormously. Many times we were faced with changing or limiting colors on pages where sufficient color facilities were not available, or cropping bleed pages because of inadequate equipment. We remodeled all of our black-and-white and two-color presses at that time to accommodate a certain number of bleed pages, but the great demand for this type of printing exceeded the facilities even of the remodeled presses. However, we operated on this basis for several years. Then, the obsolescence of our presses, combined with the demands made upon us for color and bleed, and increased production due to rising print orders, forced us to consider replacement of equipment.

Continue With Letterpress

We made a study of the history and of the recent developments in magazine printing presses, and after considering the various types of operation and the resulting products, we decided to continue with letterpress equipment. A few of the highlights of our studies may prove of interest.

Visitors to our plant have remarked that this is doubtless some entirely new type of operation, but it must be remembered that these presses are fundamentally the same

as those employed for a long time. In general, the design of this equipment embodies only those principles which have long formed a part of rotary magazine press construction, all the necessary improvements, of course, having been made to provide satisfactory operation at high speed and to incorporate the drying equipment selected.

Rotaries and Four-Color

For a great many years good four-color printing has been run off on roll-fed, rotary perfecting presses and delivered folded in signatures. This method has been used for catalog work and other jobs printed on absorbent paper. Much of this work was produced by presses normally arranged to perfect two webs in two colors and also equipped to handle a single web through all four printing units. Four-color printing on both sides of the web was thus obtained. The web was then slit into ribbons and passed through the folder, which delivered completed signatures. The increased difficulty in drying the ink, caused by laying the four colors one on top of the other, usually forced us to reduce the running speed of the press somewhat below the normal operating speed at which the press was run when printing in but one or two colors.

Four-color work of a higher grade such as that required for magazines and other periodicals was, on the other hand, usually produced on flat-bed presses or on the McKee type of press. The flat-bed presses required passing the sheets through the press several times in order to complete the printing on both sides. On the McKee press, although all four colors were printed in one operation, two press runs were required to perfect the sheets. Since both of these methods involved a large amount of handling of the sheets, as well as a cutting and folding operation, ways have been sought to do this work by the same or similar means as those

used for the catalog work, at the same time maintaining a product of high quality.

As far back, therefore, as 1923, and from time to time during succeeding years, the press manufacturers were asked by various publishers to submit proposals covering equipment which would perfect a web in from

ute to 600 feet a minute when printing in black or in black and one color. Later types of equipment were often operated at between 700 and 800 feet a minute, and further improvements in the press section and folder now enable the press operator to run his machines at web speeds up to 1,000 feet a minute when print-

gravure printing, of the closed type of ink fountain, and the development of highly volatile inks for use in these fountains, had stepped up the speed of four-color printing of this type from a web speed of approximately 300 feet a minute to an average of 900, and in some instances to as high as 1200 feet a minute. This



Aerial view, McCall Plant. Press, binding, shipping departments are on one floor, for efficiency (Mayfield Aerial Photo)

three to five colors and deliver the same in signatures. In many instances designs were worked out and submitted; but since the problem of drying at any economical running speed was ever present and had not been solved, and since the cost of this type of equipment was relatively high, nothing much ever came of these proposals until 1931. In the spring of that year a roll-fed double five-color press, equipped with a folder, was installed in the plant of one of the large newspapers.

New Inks Add to Speed

About 1934 or 1935 the new types of heat-set inks were brought out together with suitable driers. This combination, when used on the older types of rotary roll-fed presses, resulted in an increase in the web speed of from about 425 feet a min-

ing in black, and all of this without any sacrifice in the quality of printing. In fact, in most cases the quality was actually greatly improved, since a blacker print could be obtained without the offset in passing through the second impression or the smearing in the angle bars and in the folder, which was one of the disadvantages with the older types of ink.

Ink and Drier Research

It was recognized during the course of this development that, if four-color process inks could be produced with the necessary driers, high-grade multicolor printing at high speed would be achieved. Investigations were therefore started and experiments conducted by the various manufacturers of ink and by a number of publishers. The introduction in 1934, in the field of rota-

fact also added impetus to the development of new inks for letterpress printing, and in about 1937 multicolor work for magazines on roll-fed presses was being produced.

Dream to be Realized

The McCall Corporation had achieved successful and satisfactory performance with heat-set printing in black or black and one color at web speeds up to 800 feet a minute on *Redbook Magazine* and various contract publications. We recognized, therefore, if good four-color process heat-set inks, with the necessary driers, could be produced, that the high-grade multicolor printing at high speed so often dreamed about would finally become a reality. We conducted experiments of our own by coupling two of our roll-fed McKees, to perfect the web, and adding

driers. These experiments were so successful that we decided to go ahead with the purchase of new equipment.

We decided to purchase five double five-color presses arranged with driers, folders, paper reels, and high-speed pasters, on which we would print the bulk of the signatures for

each of these presses we run twenty pages two-up, or duplicated.

The presses were built to operate at a running speed of 800 feet a minute, or approximately 13,200 cylinder revolutions an hour. This is a vast improvement over the older type of equipment, as the old two-color rotary presses were run at ap-

saving in paper a year for the 43½-inch size amounts to over \$50,000, and by checking back over past requirements and forecasting future requirements, plus the consideration of the savings involved, we decided to equip for the 50 per cent bleed.

Divide Press Orders

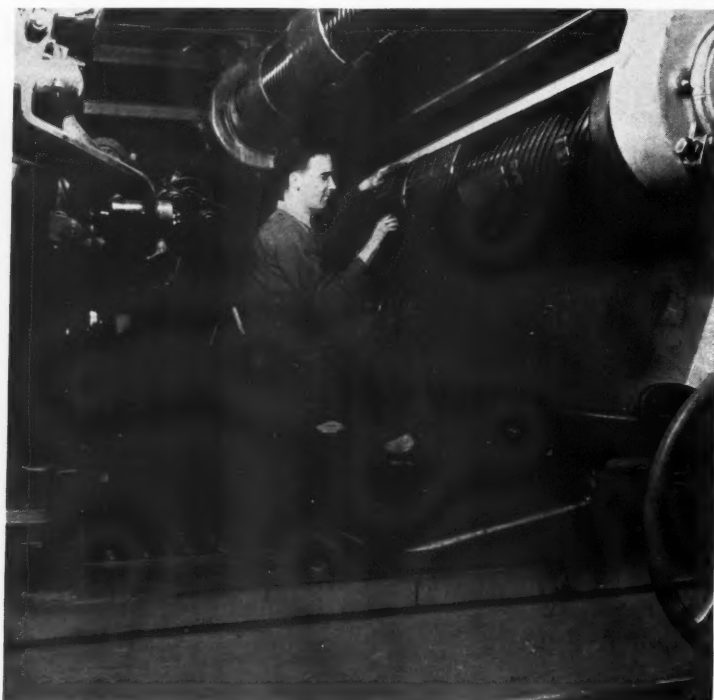
The order for the presses was divided between the Goss Printing Press Company and C. B. Cottrell and Sons Company. The designs of the Goss and Cottrell presses are naturally quite different, but all arranged to take the same size and thickness of plates, and to deliver the same signature combinations.

The Goss presses are arranged with the paper reel stands on one end of the equipment and the folder on the other. Each of the two printing units, both of which are installed between the reel stands and the folder, comprises one large impression cylinder around which are grouped five plate cylinders, the impression cylinder being four times the plate cylinder diameter. The latter are arranged four on one side and one on the other side of their cooperating impression cylinder, and each is equipped with its own four-form roller ink distribution. These are mounted in two carriages, one being arranged to carry four of the inking arrangements and the other to carry one. Each carriage is movable towards and away from its printing cylinders in order to provide accessibility for plating and makeready purposes. Impression cylinder size and plate cylinder arrangement was chosen to provide the maximum amount of accessibility for installing the packing, *et cetera*.

The impression cylinders on which the second side of the web is printed are equipped with oil offset devices.

Driers Between Units

One drying arrangement is installed between the first and second units and one between the second unit and the folder. Each drier consists of a large size drum approximately 30 inches in diameter, around which the web is passed, the printed side being away from the drum, and which is heated to a temperature of about 350 degrees Fahrenheit by means of hot oil. Partially surrounding this drum is a hood which entirely encloses the web, and in which are mounted several rows of gas burners. The combination of the heat



Making ready. Note accessibility of plate cylinders. Bleed plates are at the top
(M. R. Kaufmann Photo)

McCall's Magazine. The new presses, supplemented by the coupling-up of two of our roll-fed McKees, and the installation of heaters and a folder thereon, would enable us to print the body of the magazine entirely with the improved heat-set inks. Installation of this equipment, therefore, meant a complete changeover of our McCall's Magazine printing and binding operation.

Size Primary Problem

In considering new presses, our first problem was size. The page size of the magazine limited us to consideration of three sizes of press, thirty-two-page, forty-page, and forty-eight-page. After looking into the various engineering and production problems entailed in all designs, we decided on a forty-page press, that is, each of the new presses would deliver forty pages McCall Magazine size. The large print order necessitates duplicate printing, so that on

proximately 3,000 cylinder revolutions an hour and the McKee presses at approximately 2,000 revolutions an hour.

Our aim was to eliminate restrictions on the placing of color on any page in the book. Why we purchased five-color presses for this purpose can best be explained by referring to the illustration of the page layout. It will be seen that two pages follow in line around the press. If one page is running in four colors and it is desired to run the other page in black and one color other than process, which is usually the case, we run the odd color on the fifth cylinder.

Amount of Bleed Important

In determining the cylinder circumference of the press, the most important decision for us to make was whether to accommodate 100 per cent bleed, requiring 44½-inch circumference, or 50 per cent bleed, requiring 43½-inch circumference. The

from the drums and from the burners serves to dry the ink. The necessary ducts carry the fumes out of the hoods from which they are exhausted outdoors. The web, after passing through this drying arrangement, passes over two large cooling drums, which brings its temperature down to normal, from which it passes to the second impression or to the folder, as the case may be.

Folders Two Pages Wide

The folders are built two-pages wide and are equipped with single-page angle bars, each of which is made reversible to allow the concentration of color, whenever possible, on the second impression. The main web is slit into single-page ribbons which are assembled in the folder in the proper order to produce the required signatures, which after being folded are delivered on a creeping-belt delivery.

An outline drawing which will give a better idea of the arrangement of the equipment and show the run of web through press, driers, folder, *et cetera*, can probably be obtained on request.

All gearing, together with all important bearings on the drive side of the equipment, is enclosed in oil-tight housings and is oil lubricated by means of a circulating system. Plain bearings not taken care of by the circulating system are grease lubricated by means of Farval central systems located at six stations on the press, inking arrangements, and the folder.

Importance of Drive

An important feature in regard to the inking arrangements lies in their drive. The driers are arranged to cut in when the press has reached the top speed of the small motor of the two-motor drive, since below this speed the paper has a tendency to burn, and therefore they have no drying effect. It is consequently desirable that no printing be done on the web before this occurs. The inking arrangement drives are therefore arranged to rotate the parts with the devices moved away from the plate cylinders and with the ink-feed mechanisms silenced. At the time the driers cut in the carriages are rolled into printing position, the ink-feed mechanisms are tripped into operation, and the run is started.

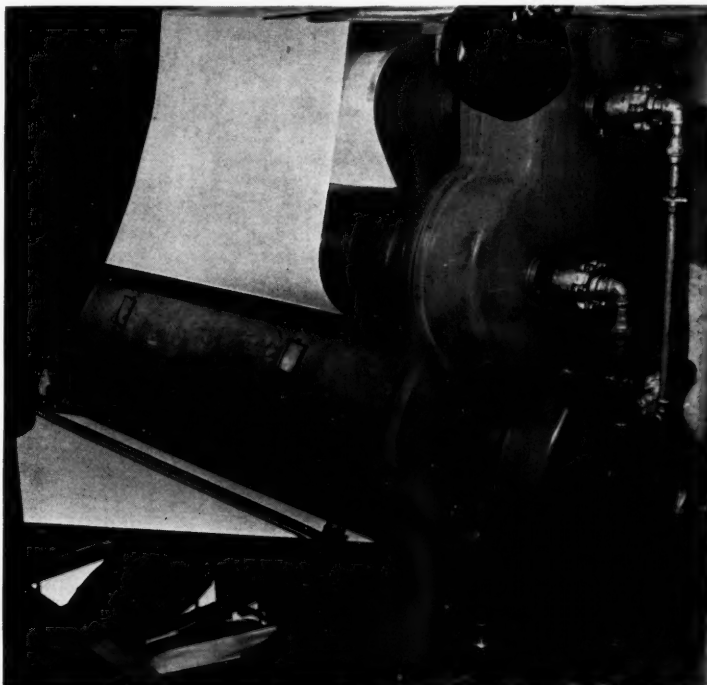
As previously stated, the paper reels are equipped with high-speed

pasters by means of which the web from a new roll is automatically pasted to that from the expiring roll at the full running speed of the press, this feature alone resulting in a considerable saving in waste.

The Cottrell presses are arranged in somewhat the same manner as regards reels, units, and folders, but,

across. Bearings are SKF preloaded, self-aligning roller bearings. The Claybourn spiral groove lockup is used throughout. Plate and impression cylinder gears are spirally cut with taper fits on shafts. The main motor is 125 horse-power.

For ink motions there are two three-color stands and two two-



The Drier. Note the water-cooled rollers at the top, and the gas oven at the bottom

whereas the Goss printing units are of the same hand, those on the Cottrell are built one right-hand and one left-hand with both driers located centrally between the two units instead of one between the impressions and the other between the last impression and the folder, as on the Goss.

Modify Drier Construction

The driers are built along the same lines for these presses as those previously described but are, of course, modified in construction to meet the particular web leads and press design in the equipment in which they are installed. Impression cylinders are three times the plate cylinder diameter and are arranged with three of their co-acting plate cylinders on one side and two on the other. The movable ink carriages are arranged two high and three high.

The plate cylinders are 43½ inches in circumference and 72½ inches

color stands with sockets inside, gears outside of frame. Stands are driven from main drive shaft. Each color has two 5½-inch form rollers, two 5-inch form rollers, four 5½-inch distributor rollers and six 5-inch distributor rollers. All rollers are ball bearing and all presses are equipped with roller washing devices. Vibrating cylinders are equipped with Blanchard lubricators. Fountain rollers are 7 inches by 73½ inches long. Form rollers are 74 inches long.

Oiling System is Positive

There are two revolutions of drive shaft an impression. From the drive there are vertical shafts to impression cylinders. There is a clutch in each unit and in the folder.

To guarantee positive lubrication, the oil motion is in a movable carriage and has two 6-inch plush rollers and one 4½-inch composition roller.

There is a Selas gas drier on each impression, each drier being composed of one 24-inch hot-water roll and two 15-inch water-cooled rolls in addition to the gas oven.

The folder is a right-angle turning bar folder—two pages wide. All turning bars are equipped with compressed air. Cut is serrated and impaling pins are used. Delivery is two-page wide belt type. Products available are two 20-page signatures,

Standard Type Measure

A standard measure for type was proposed as early as 1733, but it was more than 150 years later, in 1886, that the United States Type Founders Association took steps to establish a definite standard.

This interesting bit of information was passed along to Clinton F. Hicks, manager of the Chicago office of American Type Founders, by Harry Loose, of the ATF Company.

chanical limitations, or the design itself. A committee named by the United States Type Founders Association in 1886 found that the pica body selected as a standard could be made to accord with the metric system, eighty-three picas being equal to thirty-five centimeters. The unit was gained by dividing the pica into twelve equal parts, each part being called a *point*. Thus the association decided that the common measure for all bodies of types would be thirty-five centimeters or eighty-three picas in length. To gain a standard for determining the *height* of type, it was proposed that the same standard of thirty-five centimeters be chosen, and fifteen type heights were built up to the thirty-five centimeters. Don't ask me why. Thirty-five centimeters equal 13.7795 inches, divided by fifteen type heights equal .918 inch for each type height—actually .9186."

★ ★

Here's Another One

If you're making a collection of type-face phrases, along the idea of the familiar, "the quick brown fox jumps over the lazy dog," look over this one:

J. Q. Vandz struck my big fox whelp.

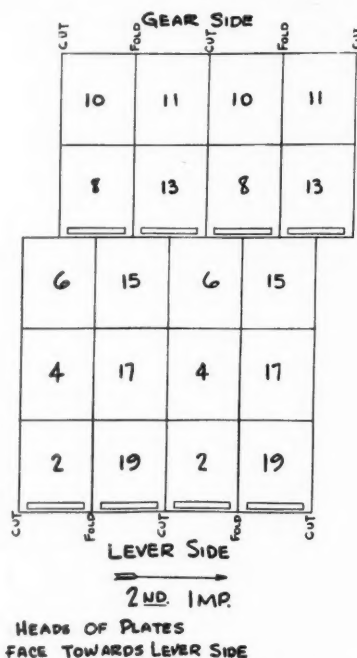
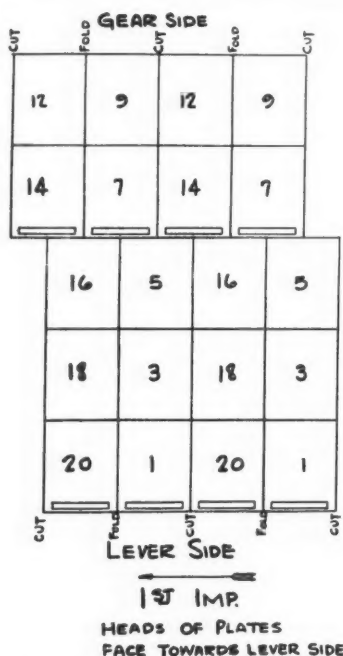
The contributor, of all people, is a member of a surgical appliance organization, of New York City. His name is Henry M. Bates and he writes *THE INLAND PRINTER*, "In spite of years of noting such phrases, I have never run across the only phrase I know that contains only twenty-six letters, each appearing only once."

Mr. Bates sent his phrase as a result of a listing of similar phrases compiled by Richard H. Templeton, of J. W. Clement Company, Buffalo, New York. This listing, appearing in the July issue of *IP*, was reprinted from *American Notes & Queries*.

★ ★

Our Apologies

In an item dealing with decontamination of printing plants from the effect of war gases, published in the July issue of *THE INLAND PRINTER*, Blitzkrieg page, credit for the information was erroneously given to *The British & Colonial Printer*. We wish to acknowledge our error, and to give credit where it is rightfully due, to the Printing and Allied Trades Research Association.



These reproduced outline drawings present a clear picture of the equipment's general arrangement, and also show the run of web through the press, driers, folders, et cetera

two 16- and two 4-page signatures and two 12- and two 8-page signatures. All products are run 2-up or duplicated. This folder also has the reversible ribbon feature for concentration of color on one unit.

We have had all of this equipment in operation since early in the year 1940, and are running the greater part of *McCall's Magazine* on it every month. Our experience with the presses has been more than satisfactory and justifies the expenditure. The ink and the driers have, of course, been the main problem, and while we are not entirely satisfied with the web speed obtained—we are now operating at something over 500 feet a minute during normal operations—present operations indicate that possible development in ink manufacture and drier construction will enable us to run at speeds in excess of 800 feet a minute.

"Prior to 1733," Mr. Loose declares, "type sizes were designated by name, such as Parisienne, Nomparielle, Mignone, Petit-texte, Cicero, et cetera. In 1742, S. P. Fournier attempted to establish a standard of measurement and published his 'Table Des Proportions' and measurement scale. After printing, however, the paper shrunk. This so harassed those who tried to follow the scale that many ignored it.

"The next step forward was made by Francois Ambroise Didot in 1764 when he established his 'point' system, adopting as his standard the authoritative 'Pied du roi' containing twelve French or 12.7892 American inches. He preserved Fournier's subdivisions of seventy-two points to the French inch. Still each founder manufactured type as he pleased, adopting Didot's system or not as suited his fancy, his me-

The Pressroom

BY EUGENE ST. JOHN

Pressroom questions will be answered by mail if an addressed, stamped envelope is enclosed, and kept confidential if so marked

Typewriter Imitations

THE INLAND PRINTER articles run about 99.44 per cent informative and inspirational. As an avid reader, I am irked a wee bit at the remaining .56 per cent, which is every time you describe typewriter imitation (the last item, p. 64; Sept. '41). Being both printer and letter producer, it is my honest belief that letterpress cannot compete in typewriter imitation with results of the inked-ribbon duplicating machine. In the same issue, p. 49, "Craftsmen versus Production," Walter L. Benz ably upholds the Craftsman's credo: "The rich heritage of printing is too evident to allow a weakening in a printer's pride in his work." Would it not be in keeping, then, to recommend that the specialized services of a skilled duplicating firm be employed, rather than to experiment with a makeshift process that at its best does not produce equal results? Many phases of the graphic arts have benefited through specialization.

If you will refer back to the original inquiry you may note that the inquirer wrote "I have a customer who wants letters using typewriter type printed with a ribbon. Has this ever been done successfully? If so, where can I learn the trick? I have a platen press, and would like to know how the ribbon can be moved to work like a typewriter ribbon."

We began our reply: "The best imitation of the typewriter is obtained with special attachments for the platen press," and in our mailed reply we gave the address of the manufacturers of these inked-ribbon attachments feeding from a roll as the platen press operates, producing an imitation at least equal to that of the inked-ribbon duplicating machine to which you refer. These ribbon attachments for the platen press have been in use since the turn of the century; and, since a considerable volume of this imitation work is still produced on platen, cylinder, and even rotary presses by makeshift methods, we outlined these makeshifts to make the reply more informative.

Your theme is quality. That is the first point covered in our reply. It

is up to the customer to decide how far quality shall dominate in his choice, so for the inquirer's information we outlined the makeshifts.

We consider it our duty to answer questions as put and not to go off on a tangent and extol the virtues of duplicating machines. At various times, over a period of years, we have used the several types of duplicators represented by the inked-ribbon machine, the waxed stencil machine, and the machine which employs anilin ink on a master sheet and a gelatin sheet to take off copies, and we concede their value for short runs. Only the inked-ribbon duplicator produces a good imitation.

So does the inked-ribbon attachment for the platen press and it is a question whether it would not be better, for a printer equipped with a line-composing or a typesetting machine, to install the ribbon attachment on a platen press than to install the inked-ribbon duplicator equipment; unless, of course, one department of the print shop is to be operated as a letter shop full time.

Printing on Masonite

We are faced with the problem of printing on masonite, a compressed wood fiber, after it has been treated with two coats of paint. However, we feel that we would be able to do this easily by using rubber type if it were not for the fact that we must number this 6 by 15 fiber piece with numbers running consecutively from 1 to 1,000,000; the numbers to be 1½ inches wide, ¾ inches high. Could you give us any help in this matter or refer us to any concern which might help us?

Printing on masonite is possible with metal or rubber type. The ordinary mammoth size numbering machines are not made with figures over one inch high. Your job requires special numbering equipment and for reliable information suggest that you consult the numbering machine manufacturers advertising in THE INLAND PRINTER who invite queries on unusual numbering problems.

Etching Solid Zincs

It has been suggested that, to overcome mottling when printing a large zinc tint block, one should give the plate a slight "tooth" by using a weak per cent solution of nitric acid.

If this must be done, as a last resort, it is obvious that the etching had better be done by the photoengraver before mounting. There is no necessity for etching the plate if rollers are in good condition and properly set, and the right ink for the paper and the press is used. Especially important is it that the right ink be used. Time and again we have seen pressmen in distress for hours trying to get a good print from solids and even halftones with the wrong ink. Then the inkmaker was called on, the right ink substituted, and the trouble disappeared pronto as if by magic.

It has also been suggested that metal vibrator rollers be etched in the same way "to help distribution." As above, the preferred alternative, preferable because easier to use, is to use good rollers, round, resilient, and with ample tack, and the right ink. Tack must be present for good distribution. Tack takes hold of the ink and rubs it back and forth as a painter's brush spreads paint. Preferably both rollers and ink should have tack, and if either one of the two is without tack it is doubly important that the other has ample tack. If both are without tack, etching the vibrators will not help.

Mammoth Numbering

I have a numbering job from 1 to 1000 using about forty-eight-point figures, which is much larger than any numbering machine I have. Somewhere I have heard or read about a method of doing this numbering on the press, printing the digits in such a manner as to require but few changes of form. Have you knowledge of such method?

You may obtain numbering machines with mammoth figures from the manufacturers of numbering machines advertising in THE INLAND

PRINTER. There is a scheme of numbering with type numerals frequently used on tickets, cards, and other small pieces which may be adapted to larger work by running sectional forms of numerals. From this scheme many others may be deduced, including the numerous arrangements possible with a frisket, and gang printing.

In order to number consecutively from 1 to 50, the numerals are first set up in two columns as shown in column A. The four changes shown will complete the numbering.

A	B	C	D	E
11	21	31	41	1
22	32	42	2	12
33	43	3	13	23
44	4	14	24	34
5	15	25	35	45
16	26	36	46	6
27	37	47	7	17
38	48	8	18	28
49	9	19	29	39
50	10	20	30	40

Nine changes as shown below are needed to number from 1 to 100.

11	21	31	41	51	61	71	81	91	1
22	32	42	52	62	72	82	92	2	12
33	43	53	63	73	83	93	3	13	23
44	54	64	74	84	94	4	14	24	34
55	65	75	85	95	5	15	25	35	45
66	76	86	96	6	16	26	36	46	56
77	87	97	7	17	27	37	47	57	67
88	98	8	18	28	38	48	58	68	78
99	9	19	29	39	49	59	69	79	89
100	10	20	30	40	50	60	70	80	90

To number up to 500, start with three columns of numerals as shown below in triple column X. To number up to 1,000 start with triple column Y, using the same scheme.

X	Y
111	111
222	222
333	333
444	444
555	555
166	666
277	777
388	888
499	999
500	000

Color Plate Dots

Should process color plate dots register or overlap?

Since both additive and subtractive color effects are attempted in the four-color print, if the screen angles of the plates are correct and the colors register, some dots will overlap and some will register, the latter giving the subtractive effect.

Determining Color Plates

The question has been asked: "If there is no distinguishing mark or stamp on the engraved or electrotype plates, how would one determine each process color plate?" The inquirer probably has faced the problem without either a completed color print or the progressive proofs to refer to. Some one hands him the undistinguished plates and asks him to identify each of the four color plates.

A rule is that the screen angle of the black should be 45 degrees; that of the yellow, 60 degrees; the red, 75 degrees; and the blue, 105 degrees. This rule, however, is not universally observed by photoengravers, for reasons unknown. At times, improperly mounted screens nullify the results obtained by following the rule, so one cannot lean on the rule.

It is true that first down yellow is a sort of heavy foundation or priming plate in many sets. It is also true that process black is principally outlines in many sets. So it will be found that there is no hard-and-fast rule to go by.

If following the rules is not helpful, proofs of the four plates may be pulled in four colors and studied. Green grass and blue sky are to be found in outdoor scenes, and often there are objects in indoor views that have fairly distinctive hues. After guessing the colors of the four plates, proofs may be pulled to check on the guesses.

Concerning Lakes

Why are certain inks called lakes?

Dye colors precipitated on an alumina hydrate (generally) but any other suitable base (very fine powder) produces a pigment called a lake. These dye colors are superior in many instances to natural colors and to artificial colors otherwise produced, and the alumina hydrate, straight or modified by suitable additions, has no superior as a pigment. Hence the combination of dye color precipitated on the alumina base.

Because a great many lakes are used as transparent inks, many consider all transparent inks, lakes, or at least all lakes as transparent. Neither is true. There are other transparent pigments besides lakes. By adding opaque pigments to alumina hydrate which has been dyed by precipitation, or by precipitating the dye color on a mixture of opaque

pigment and alumina hydrate, translucent lakes and opaque lakes are obtained.

Shellac, one of the oldest paint materials, is obtained from the secretions of the lac insect on trees in India. These insects are so numerous that they were given the name lac (Hindu for innumerable). Shellac was colored with natural dyes to make colored paints. Then during the Middle Ages chalk was stained with natural dye colors and the term lake, derived from lac, seems to have originated as the name of these stained pigments, which are not lakes in the modern sense.

Checking Printing

How can one check for long or short printing?

It has been suggested that the suspected long or short print be measured in direction of cylinder travel against the engraver's proof and also that it be measured against a hand proof pulled from the plate on the bed of the press. Probably the best way is to carefully fold the suspected print, wash off the plate on the bed of the press, and measure the suspected print against the plate.

Registering Color Plates

Should color process plates be registered on outer edges of plates?

Sometimes the question arises in registering color plates, is it correct to register the design or subject of the picture, or the outer edges of the plates, that is, when both the subject and the edges cannot be made to register?

In the majority of cases probably the picture is clearer if the subject or center of interest is made to register and the edges allowed to print "out." If the out is not more than one thousandth, it is hardly noticeable. However, this is not a hard-and-fast rule and without a definite ruling to guide, it is safer to refer the question to the proper arbiter in the plant. Pictures are sometimes printed in which it is more important that the edges register but these are in the minority.

Shallow or Worn Halftones

New halftones whether etched shallow or not are best printed with hard packing. Worn halftones are made to print quicker if a sheet of news-print is carried next under the drawsheet.

Infra-red Drying Units

We would like information concerning the infra-red drying unit. We want to know whether or not it can be installed on a flat-bed press. Perhaps you can supply us with the names of manufacturers who will be able to give us this information in detail. Is it effective on all inks? How does it compare with other no-offset processes in quality of work, initial expense, and upkeep? Thanks for this and much other valuable information which I have gathered from the pages of THE INLAND PRINTER.

The infra-red heat drying units are applicable to both flat-bed and rotary presses. In order that you may get the complete picture and compare the various offset-preventing devices from the several angles you mention, we are sending you a list of suppliers.

Makeready on Wire Side

Why should pressmen make ready on wire side of uncoated paper?

Getting right down to brass tacks, the wire side of even coated paper doesn't equal the printability of the felt side. The best proofing paper is

made C1S for utmost printability. Makeready should be on wire side because much more thorough makeready will be required when running the wire side whereas if makeready is on the felt side and therefore not necessarily so thorough, the print may show breaks when running the wire side.

Better Ultramarine Blue

Those who like the hue of ultra, but have been deterred from using it because of its bad reputation as a poor working pigment and its wearing action on copper plates because of sulphur content, will be pleased to know that "lithosized blue" is ultra, chemically treated to remove all free sulphur and soluble impurities. The new ultra makes an ideal job or bond blue ink when ground in heavy varnish, and is an ideal conditioner for blue tints of soft, greasy nature which are inclined to mottle; the heavy, dry ultra causing the soft, mottling tint to level out nicely.

Padding Compound

Please furnish formula or sources of supply of ready-made padding compound which, after drying, will allow forms to be torn off in sets and remain intact. The forms must register to be used with typewriter carbon.

The rollmakers advertising in THE INLAND PRINTER make excellent flexible padding glue to serve your purpose. For best results, all the assorted sheets of the sets should be straight on the edge to be glued. If some sheets are not straight but cut on a bias, it will be impossible to align the biased sheets perfectly with the straight sheets when jogging, and thus the biased edges cannot be well glued, and under normal handling may not hold in the pad. The jogging should be perfect and the jogged edge of the pile should be well weighted down to maintain the alignment of the sheets during the padding operation.

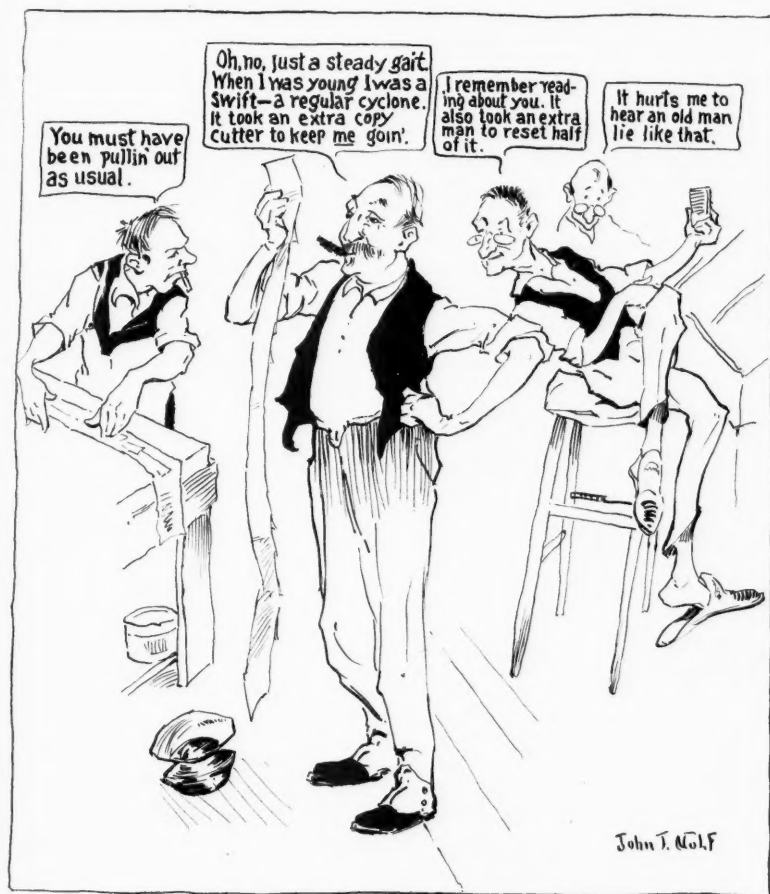
Tin-edging Calendars

I would like to learn the best and most rapid method of tinning calendars. At present we are using fifteen tinning machines, that operate by hand, which give us nearly three thousand tins a day each. Lately we purchased an automatic tinning machine. This, however, has not proven to be very much superior to the hand machines as yet. I would like very much to go to Chicago and see how the tinning is done in your big plants. As this is impossible before the first of the year, and as we have 5,000,000 calendars to tin before the first of February, I would be grateful for any information or literature on the subject.

We are sending you the names of manufacturers of tin-edging machines who will be pleased to give you reliable information. We are also sending you the names of binderies much closer to your city than Chicago where calendar tin-edging is done on a large scale. If you will ask the manufacturers of the tin-edging machines, they will doubtless be able to supply names of binderies still easier to reach than those we have named.

Cylinder Press Makeready

"Many workers, many methods" is an old adage. We have seen the fast and the more deliberate pressmen get there just the same although with their slow motions they remind one of the seven-years' itch. Appearances are deceiving. Some of those nicknamed 'Sleepy' droop their eyelids while cogitating, and many who talk loud because they like to hear their



"In the Days That Wuz"—The Super Swift

Cartoon by John T. Nolf, Printer Artist

ears roar add little to the sum total of human knowledge."

The foregoing observations are from an ex-pressman, well over eighty, whom we caught running up a flight of stairs the other day. As superintendent of the leading plant in his city he had hired and fired some of the best pressmen of his day and was himself considered the peer of the best. He had always been a flat-bed pressman, so I asked him what he considered the best design for flat-bed makeready based on his own experience of many years and his observation of other pressmen from all sections of this country and a few from abroad. Said he:

"Accurate chases are needed for good register and to avoid workups. Only electrically welded steel chases with cross-bars for heavy forms are worth while. Quoins should drive toward the cross-bars. The right side of chase as shown by stamp always should be up and the chase should not be sprung. Only direct-thrust quoins should be used.

"I favor premakeready in a well equipped department as warranted. If there is no premakeready department, the cuts on wood should be made approximately type high and level and the mounts made rectangular before lockup.

"After the chase and form are on the bed of the press and the clamps set up but not tightened, the form should be unlocked and planed down

by the pressman and the chase tested for spring, this applying to every form of cuts or cuts and type without exception. Finally the clamps are tightened reasonably.

"Previously the cylinder should have been dressed with the permanent packing of manila tympan paper, topped with a drawsheet, reeled smooth and drumhead-tight on the first rod. The upper or makeready packing is next put on. It may consist of S. and S. C., topped with two drawsheets of manila tympan. These sheets of packing, excepting the upper of the two manilas, are pasted, and all together are the packing necessary when job is made ready. Sheets are pulled for position okay and any necessary moves are made.

"An impression is pulled on the paper for the job. It is marked out for underlay and filled in. The form is then removed from the press on to a form truck for convenience in underlaying, if numerous cuts make this worth while.

"After underlaying, the form is replaced on the bed of the press and makeready with the markout or tracing sheets for overlays proceeds.

"When ready for the cut overlays, the pressman pulls an impression on the top drawsheet and with a hollow punch, not over one-eighth inch in diameter, punches a hole in each of the two corners of the sheet next to grippers, if a small sheet. If a large sheet, he punches two holes in each

of four sections of the sheet. These sections are cut from the sheet for registering. The punch is to be held at a right angle to the perimeter of the cylinder when driving it into the packing. The deeper it goes, the smaller the hole compared to the hole it makes in the top sheet. The top sheet, whole or in sections as required, receives all the cut overlays whether manually or mechanically made.

"After raising the permanent drawsheet, the top sheet (point sheet) is registered on any sheet in packing preferred by means of the punch holes, the larger holes in the top or point sheet being placed concentric with the smaller holes in the sheet of packing preferred.

"I consider the hollow punch with point system the best method of registering cut overlays after trying stabbing and the card system. As many packing sheets are removed as tracing sheets are added to the packing."

You are invited to compare this design for makeready with others and if you have any short cuts or improvements, drop us a line and share your knowledge.

Oh, yes! Not to forget plates on metal bases (patented): Mount directly on base if there is no premakeready department and pull an impression on two or three sheets for marking out for underlay; remembering that plate with base calipers .911 inch.

"MR. G." KEEPS THINGS A-HUMMIN' DOWN ATLANTA WAY

● Customers and prospects of The Gould Press, of Atlanta, Georgia, are full of news of the startling antics of the impetuous "Mr. G." these days, and whatever else he may be doing, "Mr. G." also is getting over most emphatically some of the important things about that good Gould service. By way of explanation, "Mr. G." is the character now used in a currently effective blotter series of The Gould Press. One of the blotters, 8½ by 3¾ inches, is shown at the right, and below are mailing envelopes which carry out the idea in full. The continuity and regularity of The Gould Press campaign are important factors in its success, and these factors are utilized fully in the new INLAND PRINTER series which started last month.



See Mr. G See the Fish See the Diva

The diva is not fishing for the fish—Mr. G. is making a sucker out of her. It's hard to say whether Mr. G. was picked at the time—but we've had the urge to do things of this sort when we see a printed piece poorly done.

Every concern has a plaint. Some say, "we're larger"; some, "we're cheaper." We're not large, and we don't handle "cheap" work. We're not just printers... we're typographical experts with creative ability to design messages that sell in printing... inexpensively, competently, and carefully. You couldn't find a better number than Main 9229 to find out about us.



GP THE GOULD PRESS
PRINTING CRAFTSMEN
157 Baker St., N.W. Atlanta, Ga.

Mr. G...
AND THE DIVA

FOR INFORMATION: In advertising lines general, certain number of lines will be used for each ad. For rates and conditions see page 100 of the INLAND PRINTER for the month of June.

GP THE GOULD PRESS
PRINTING CRAFTSMEN
157 Baker St., N.W. Atlanta, Ga.

Mr. G...
IS GOING ON
VACATION
JULY 12th thru 19th

FOR INFORMATION: In advertising lines general, certain number of lines will be used for each ad. For rates and conditions see page 100 of the INLAND PRINTER for the month of June.

Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

RODNEY WOLFE, of Montreal, Canada.—Except for the fact that the violet second color is rather weak for some of the smaller type, the "Greenwich (Ludlow) and Egmont (Intertype)" letter-size folder showing specimen lines is excellent. Layout is interesting and effective.

THE MERCURY PRESS, of San Francisco, California.—Excellent craftsmanship in all respects and use of modern up-to-date types places you in the top rank of printers. We particularly admire the stationery forms of the G. W. Thomas company and the booklet "Regarding Your Insurance."

THE PRAIRIE PRESS, of Muscatine, Iowa.—Specimens submitted by you reflect the finest qualities of a traditional handling of classical types, pleasing appearance being accented by use of quality paper stocks, laid being frequently used. "Beautiful" describes the work—beauty makes them impressive.

RICHARD C. ELINE, of Red Lion, Pennsylvania.—Both the program of the York Craftsmen and the French folder for the Rudy Glass Company are good. We feel, however, that the heading of the former is too small to balance and that there should be more white space around bottom of card to balance that around the top. With most of type and longest lines in bottom half, the effect of being bottom heavy is further accented.

CRESCENT ENGRAVING COMPANY, of Kalamazoo, Michigan.—Your blotters are excellent; we particularly like the one in the white circle on which—near the top and right side of the orange all-over plate—an airplane is shown catapulted as by a band of black extending from the left-hand edge. The words "Pictures Speed Your Message" follow the arc of the circle on the right-hand side. The only other copy is the signature group along the bottom.

A TWO-TONE BORDER EFFECT is achieved by The Von Hoffmann Press, of St. Louis, Missouri, in a recent issue of its publication, *Printed Words*, by trimming approximately a half-inch from three sides of its deep green cover. When the cover is closed the simultaneous illusion of another color and of a border is created. In this instance the deep green of the cover is outlined in the lighter shade of green of the second sheet, although the idea would permit of any two-color combination.

WASHINGTON COLLEGE PRESS, of Washington, D. C.—Except for one detail on one item the specimens you submit are excellent, menu covers for the Hot Shoppes particularly so. The exception is the "Normandy Farm" cover, the title lines of which are in reverse color plate printed in light yellow. With white (stock) affording such a slight contrast to the yellow, the two smaller lines are practically unreadable. One of the most common mistakes in printing type in yellow on white—the situation with the letters white and background yellow is no different.

HYDE BROTHERS, of Marietta, Ohio.—Your letter-size French style folder with form letter below interesting design on front represents a good idea. Inner spread is devoted to showing various stationery forms, practically all in some block face simulating copperplate engraved styles. We assume you issue other such folders with stationery in more attractive types and in two or more colors. You should, not only because of the appeal of finer letter design but for opportunity to sell work with extra color, get more money.

OTIS H. CHIDESTER, of Tucson, Arizona.—It is interesting to see the booklet

made up of divisional pages from the annual of the Tucson Senior High School, all hand cut by students from a new type of rubber made for printing plates. Of course, the art is not advanced professional, though the one with a woman shouldering a rifle carrying one child while another walks beside her is excellent, suggests that the artist using pen and ink (easier to control than knife) would show considerable talent. It is only where lines are fine and detail small that the knife shows to disadvantage with the pen.

MIRELES PRINTING COMPANY, of El Paso, Texas.—Your 8½- by 3¼-inch booklet, "Letterheads by Mireles," is a dandy, the cover being decidedly attractive and impressive. Page depth is only great enough to accommodate design but it is enough and permits use of booklets as enclosures in No. 9 envelopes. Margins are not good around second leaf, your introductory copy; the type should be raised to provide a wider margin at bottom. All the headings are good, some, like Springer's and that of Hacienda de Terrenates, being really outstanding. Other items are also good.

ANDREWS PRINTING COMPANY, of Chattanooga, Tennessee.—Your enclosure printed in red and black on pale yellow stock gives us something new to think about. The illustration in colors (from one plate) is clipped onto the piece at the left side in position as it could be printed on the enclosure itself or if tipped on, bleeding off at left and in between red border bands across top and bottom. We are not keen on the idea—so easy for the picture to be applied crooked, as indeed it is slightly. We think there is too much copy, making it impossible to have a good sized initial and signature which would add punch.

PIERRE DES MARAIS, of Montreal, Canada.—Congratulations upon your novel folder enclosure. With one side of the stock orange (outside) and the other yellow an interesting color effect is achieved with the front short-folded and upper corner cut to show yellow from page 3. Emblem is printed silver in upper right-hand corner of page 3, so shows in triangular space there. In view of the fact that the silver used for printing title is weak we suggest a size larger type for the two lines set aslant. If there were less copy the text on page 3 could be made to



An ANNOUNCEMENT
of IMPORTANCE

Use of vivid color contrast, red, white, and black, and massing composition at bottom, makes this 11- by 8½-inch folder striking

OUR LARGE AND VERY CHOICE SELECTION OF
OLD-FASHIONED
TYPE STYLES,
(THE SAME FACES WERE USED IN THE 1900s)
OFFERED AGAIN,
AFTER YEARS OF COLLECTING & RESEARCH,
to you worthies who mention
"ESTABLISHED" in your advertising.

AT YOUR SERVICE
for advertisements, cards, humorous solicitations, or just
plain "THANK YOU" for so much business for so long.

CONSIDER
T. J. LYONS PRESS
4 BRIGHTON AVENUE, BOSTON
STATION 6312



A welcome note in this streamlined, blitzkrieg age—this 5½- by 3¼-inch card of old-fashioned types by the T. J. Lyons Press, of Boston

PROGRAM

ANNUAL "GET-TOGETHER"

Employees of
TYPOGRAPHIC SERVICE COMPANY
INDEPENDENT TYPESETTING COMPANY

W. J. Roth, of New York City, designed this 6½- by 5-inch program, the cover of which appears above. Color scheme is red and blue on white

TYPOGRAPHIC SERVICE

509 MCGILL STREET • MONTREAL

Trade Typesetting
MARQUETTE 3823



This 5½- by 8½-inch billhead was designed by Rodney Wolfe of the Cardinal Printing Service, of Montreal. Its design is the same as that which appears on other printed matter supplied to the same customer

appear less solid. Your logo is not clear.

MURRELL DOBBINS VOCATIONAL SCHOOL, of Philadelphia.—In our judgment, with nothing at hand for a close comparison, the work you submit is not surpassed by that of any school shop. The 1941 annual, "Flame and Steel," is particularly fine, the design on the rough grain Keratol or Fabricoid cover material being blind-stamped, which gives the effect of different color and silver-leaf stamped extremely simple but as impressive. We feel that rules are too prominent on such divisional pages as "Class of June, 1941" but the point isn't particularly important. *The Graphic*, the student quarterly magazine, is outstanding in its class, covers being particularly good. We feel unable to suggest any improvements possible of accomplishment.

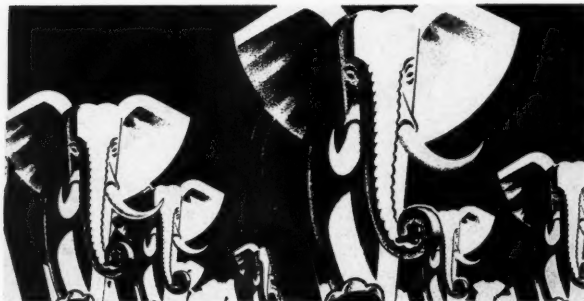
ANNOUNCEMENT of their new type face, "20th Century," is made by Perfection Type, Incorporated, of St. Paul, in a double-fold mailing piece which opens to display a full spread of the new faces. A two-color line cut of a professorial stork, his beak gripping a diaper in which reposes an exaggerated type slug, adorns the outside, or address, fold. Lifting this, the half-page opens with additional information about the new face, with the various characters of the type tucked in a beribboned crib, carrying out the "birth" motif. The half-page in turn opens easily to the full-page spread, on which is arrayed the new type in five 16-em columns. In its mailing position the folder measures five and one-half by eight and one-half inches, and fully opened the dimensions are eleven by seventeen inches.

OUT WITH THE OLD and in with the new, is the message graphically conveyed in the announcements sent out by M. F. McGrew, of Crafton, Pennsylvania, of his change in affiliations. The message is portrayed literally, with his for-

mer business card attached, on a sweep of color, to the outside of the card while inside appears the card he will use in his new association with the Rippl Printing Company, of Pittsburgh, likewise bordered with the simulated brush stroke of color. The color combination is good, a light blue against a buff background. In fact, our only criticism would be of the lead-in phrase of the printed messages accompanying each card, which, because of type lightness and because they are printed in the same light color as the brush strokes, fail to make an impression as strong as the import of the words warrant. Body type is in black.

THE PEERLESS PRESS, Chickasha, Oklahoma.—The cloudy blue cover stock was a fine selection for the cover of the souvenir program of the Washita Theater, especially with the characterful line illustration of the structure featuring the page. With the illustration so large, however, it is particularly regrettable the type is so small. Its presence is scarcely evident and its arrangement is without style. Unfortunate, too, is the fact that so many styles of type were used, and a number are inharmonious. Good styling in typography requires one general type being featured and that contrasts should be few and of pleasing character. There are pleasing contrasts. The combination of Bernhard Gothic, a modern cursive, with the old copperplate letter, light Litho Roman, is particularly bad, especially with the latter all in caps, rather fat, and too large in relation to the main display.

PETERSON PRINTING SERVICE, Council Bluffs, Iowa.—You're deserving of the compliments on the catalog of the A. A. Peterson Private Commercial School. The front design on buff Hammermill Stucco cover stock is interesting and effective. Its appearance would be



Out of a deep blue background loom these big-eared tuskers in a ponderous parade to emphasize the value of good printing in advertising literature



Red, black, and silver mark this 9- by 11-in. cover. Monotype Machine Company catalog

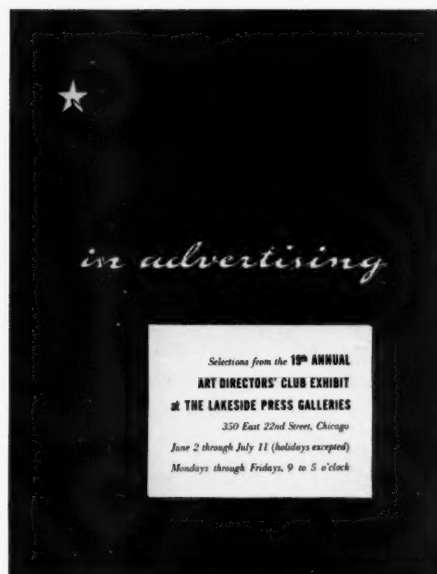
improved, however, if the solid rectangle in color were deeper and the lines overprinting spaced out a bit. The crowding is especially noticeable, since there's so much open space in the page. Inside pages are of stylish, characterful, and impressive makeup but bring to mind a thought which often comes to the mind of the writer: That light-face square-serif type used for text is too light, often hard to read when printed on coated stock. In this case the effect is somewhat aggravated by the fact India tint stock was used. There should be more contrast between color of printing and of stock, especially using type of such delicate tone. This would also overcome a suggestion of monotony.

PINE BLUFFS POST, Pine Bluffs, Wyoming—Your new letterhead, with name in large Huxley caps printed red, is striking and attractive, too. We believe the silver band just below the name and extending across the sheet should be six instead of twelve points thick. The band is now rather overpowering. In silver the line of type across the bottom of the white sheet doesn't stand out as well as we feel a line of display should. If paper were colored, say blue or green, the line would be more clear. Finally, the name line could be spaced better by adding a bit of space between full sided letters like "I" and "N" so spacing would visually match that between open let-

ters like "S" and "T" set right against each other. Condensed types were designed to conserve space but are helped by slight letterspacing, especially where letters make a tight fit such as in the case of the "I" and "N." The envelope in the main carries out the design qualities of the letterhead. There's that family resemblance which always helps. Striking design compensates largely for the faults of detail mentioned, by producing an impression of continuity.

THE MODERN PRESS, Perth Amboy, New Jersey.—Best of your three blotters is the one "Time to Change," the idea for which we're flattering ourselves to believe you got from these pages. The main reason it is best typographically is that no attempt was made to see how much you could get into it. Display is big and impressive, text in an easily readable size of a readable type, Sty-mie Medium. It emphasizes value of simplicity—of as few parts as possible in a design. On the left a relatively large black square is printed at an angle on the blue stock. A piece of soft white cotton cloth, folded and kept folded by a tiny "brass" safety pin, is glued into the black square. The contrast is powerful. Type matter appears at the right of the ornament, heading and signature lines in red, others black. This hits one right between the eyes—all but forces reading. With so many parts the August and February blotters leave one a bit disconcerted, make the recipient feel there's more work ahead than he is inclined to do at the moment. In green the heading of the August piece doesn't stand out well on the dark yellow stock. If type of the line were larger and bolder it would be all right.

DONALD T. DILLER, of Harrisburg, Pennsylvania.—Except for letterheads of Medical Service Association and The Medical Society of the State of Pennsylvania, the specimens are top-grade, and they are of numerous kinds. The extra-condensed type used for the names on the two items contrasts disagreeably with the much wider face used for other lines. Of particular interest is a folder having three folds so made that there's a wide red band across top, followed by narrower white and blue bands. The French-style folder with one fold at



Balance, simplicity, and the adroit use of plain color is evinced in this 7- by 9-inch folder that is published by the R. R. Donnelley and Sons Company of Chicago

ROMER'S THINKER



A GREAT THINKER
Theodore Parker



New in title, style, size, and dress is this publication of the Romer Advertising Service. Size is now 8½ by 11 inches, and modern type replaces its old Roycroft style



When you buy a printing job the first thing you get for your money is, perhaps 10,000, pieces of paper. Until they are printed and have proved their worth they are 10,000 white elephants. The only return you can get on your investment must come through the words and illustrations printed on those sheets of paper, and the skill with which they are printed. Printing will give life to those sheets of paper. It will put them to work making friends and sales for your company. Be sure it is an excellent job worthy of carrying your name, for new ink cannot change the fact that they were originally 10,000 white elephants.

STROMBERG-ALLEN & CO.
Printing • Offset Lithography • Direct Mail Advertising
480 SOUTH CLARK STREET • CHICAGO • HARRISON 5400

The folder, which measures 8 by 4 inches, presents a striking appearance with its simple but effective design and color combination, and offers a novel approach to its primary function, business-getting. Something of the mystery and romance of their homeland is caught in the attitude of the great beasts

bottom instead of top is a dandy, page 3 presenting the most interesting feature. In the lower half there's a picture of an outstretched hand, die-cut to permit inserting a small yellow card between thumb and fingers realistically. The page is further die-cut on an arc above the hand, making a pocket since cross fold is at the bottom, in this pocket six pieces becoming progressively and evenly shorter from back to front are inserted so the reverse color band at top of each (all in different colors) shows type and lettering is stock (white). Bands are black, red, green, deep blue, orange, and light blue. It is highly effective.

DECIDEDLY IN A CLASS BY ITSELF is the 1941-42 program issued by the York Club of Printing House Craftsmen, of York, Pennsylvania, for its series of twelve monthly gatherings. The program's chief claim to fame is its gargantuan size, twelve inches by eighteen inches, which makes it seem as large as a billboard when compared with the usual program dimensions. Its vast proportions, however, do not produce an effect of awkwardness or bulkiness, but by the legerdemain of superlative typography and layout becomes impressive in direct ratio to its magnitude. A second and no less outstanding feature of the program is the fact that it represents a cooperative effort on the part of York printing, lithographing, and engraving firms, in the actual production of the work. Following a novel pattern, the twelve individual pages, each outlining the program for one particular month, were "farmed" out to separate firms, with the result an ensemble of printing methods that makes



This Oglethorpe Press cover opens to be read scroll-like its entire inside length of twenty inches

a profound impression. Quality specimens of offset and letterpress, with a variety of stocks and type designs and layout, make this work one of high interest to anyone connected with the graphic arts.

B. J. MERTENS, of St. Louis, Missouri.—You did well "on your own" turning out the souvenir program for the Union Printcraft International Golf Association. It is highly impressive every way—first,

size, nine by twelve inches. The cover's the "makin's" of the job. Of a beautiful soft green, the feature is the short overfold at the top, bottom edge of which is deckled and for about one-quarter inch along the bottom of a deeper shade of green. "Souvenir Program" in forty-eight-point Kaufman Script is printed on the overfold, other copy below it in light square-serif caps is well and interestingly arranged in the modern way. Lines of the central group are probably spaced too tight. Printing of the cover is in deep green, hue not too pronounced. The front of the cover is a short fold. Inside are sixteen pages on coated stock covered with four pages of eggshell, the latter of the nature of end leaves. At the front the eggshell is deckled at the side and edged green matching cover, so on the right we have, following the green cover, bands of white, green, and white—the latter the extension of the back of the eggshell wrapper. Text pages on coated stock are nicely handled. Good judgment was exercised in using few type styles for the ads, which are neatly arranged and well displayed. All in all, the brochure—it is all of that—is decidedly worthy of praise.

JOHNSTON PRINTING AND ADVERTISING COMPANY, of Dallas, Texas.—There is little doubt of the impressiveness of the 8½- by 11-inch book, plastic bound, you have just produced for mailing to prospective tenants in Dallas' new Mercantile Bank Building, and the thing that makes it impressive is its simplicity in combination with effective typographic design. The outside cover is in



This 8¾- by 11-inch folder is outstanding because it presents a graphic picture of the service offered. The cover treatment suggests the simplicity



"There is no such thing as a good domestic Vermouth." That has been a stock phrase and a foregone conclusion with people who know wines. Though they may have been right in the past, they are right no longer. The Urbana Wine Company has recently brought out both a Sweet and a Dry Vermouth, comparable to the better imported vintages and infinitely more reasonable. To market these new wines successfully, however, Urbana had to break down a popular prejudice and convince the public that here, at last, were fine domestic Vermouths.

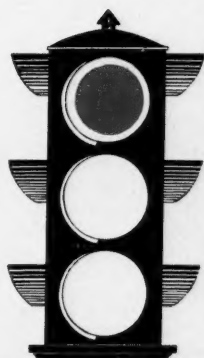
Part of that task was delegated to printed advertising, and we planned and printed the accompanying folder. The preparation of a piece that would do a real sales job proved, like many problems, to be relatively easy. It was obvious that the folder must suggest quality, in its own appearance. Next, it must contain faithful reproductions of the bottles. And, lastly, it must give the correct impression—that people who know the good things of life, demand Gold Seal Vermouths. The dummy, worked out along those lines, proved so satisfactory that it was used as the basis for all further operations, virtually without change.

Similarly, we prepare about half the printing that goes through our plant—working at all times with the hope of turning out sales literature that sells, and of making life as easy as possible for our customers. We want them to find that buying effective printing from us is as simple as A B C.

CANFIELD & TACK, INC. 192 Mill St., Rochester, New York
TELEPHONE, MAIN 4650

theme upon which the appeal depends. A completed "job" attached inside lends realism in demonstrating the precise character of the service

blue and black, the large blue area surrounding the relatively small birds-eye halftone illustration of the building itself. The only lettering is the title, "A City in the Sky," and this, in the lower right-hand corner, is carried in type that looks no larger than fourteen-point bold sans-serif caps. Twelve inside pages are carried in black and buff, with the buff utilized mostly for large solid areas where body type is overprinted. Illustrations are mostly wash-drawings, two of them full page in size showing the entire Mercantile building and the entrance architecture. The last few pages are devoted to floor plans, illustrated features of the building's services and features, and a full-page map of downtown Dallas, showing the building's exact location. We also like your Founders Issue of "The Magnolia News," published for the 12,000 employees of the Magnolia Petroleum Company, and the Magnolia Pipe Line Company. In size, nine by twelve inches, and containing fifty-two pages and cover, this issue commemorates the company's thirtieth anniversary and both illustrates and describes the various steps in its progress. On the front cover you have reproduced a painting of E. R. Brown, one of the original trustees. This painting, as you point out, was done in 1936 by Boris B. Gordon and now hangs in the Dallas Y. M. C. A. Also, and quite nicely we think, you give prominence to the Magnolia employees for 1911 who are still on the job. Although all inside pages are in one color, they are well laid out and unusually readable when compared with similar publications.



*You've got the
Green Light—
DON'T WAIT*

Stripped of all but bare essentials, this 6- by 9-inch cover grips your attention, then urges action

WAIKATO TIMES TYPOGRAPHIC GUILD, of Hamilton, New Zealand.—It is interesting to see what members and instructor did with the copy of our contest blotter, "Here's Your Penny Back." The instructor's handling is best, a dandy in fact, though we'd like to see text in medium rather than light sans-serif. The light version is none too easy to read as printed in medium brown ink on coated paper. Too, lines of text would be helped if one-

or two-point leads were added, though use of two-point leads might make the lines seem scattered. That one with head in Stymie Extra Bold caps, type matter tapering down with a green border band at sides, and combination rules across bottom, is neat and impressive but there is no spot to put the penny where it would not affect design adversely. Signature lines are crowded, regrettable since space above and beneath heading could be reduced. The green second color could be a bit stronger. As to next in order we're uncertain. If the three lines below the head were in larger type, particularly to take up more space, we'd place the one with the diagonal panel on the right side third but this group is too weak in relation to other features; there is too much space around in relation to space elsewhere. Again, for reading, the lines in the diagonal panel would be better turned the other way. Tied with that one for next is one with head in Gillies set aslant and leading to penny which is spotted about two-thirds of the way across. Here again whitening out could be better balanced—there's too much where it doesn't benefit, too little where it would. "Here is the Story" could be larger; again the too delicate sans-serif. It's about a draw between the two remaining. One, with the wave-rule panel in the upper right-hand corner, probably has an edge for the fact that the body of other one is printed in a green much too light for clear visibility and heading is in archaic gray-tone Cheltenham Bold shaded. The group of text is too low, making too much space below head in relation to amount above signature and



ABSFORT ART GALLERY

A Woodcut by Herman Rosin

**CLEMENT
COMMENTS**

One Fifty Six

Postage Due— Mostly to Carelessness



ESPIE the air conditioning, the thermometer in the Great Advertising Man's inner sanctum must have been close to the century mark. However, fully twenty degrees of this heat undoubtedly was coming from under the Great Man's collar.

He was seated at his desk, staring at a pile of envelopes, cursing steadily and vigorously. I made myself as comfortable as possible and waited for the heat to abate. When it showed signs of cooling, I offered the solace of my tobacco pouch and inquired what, why and whence the cause of all the naughty words.

"Look," moaned the Great Advertising Man, "at those envelopes. Thirty-seven of them in the last month. My secretary saved them to prove she wasn't robbing the petty cash. Because she had to pay a postage due ransom to get every one of them from the postman. Over a dollar of my hard earned money (quit laughing!) wasted because the people who sent out those envelopes were careless."

"I wouldn't care so much," the G. A. M. went on, "if I really wanted what the envelopes contained. But only a half dozen or so of them carried letters. The rest were announcements, samples and so on."

"I'm an advertising man myself, so I can't complain when other advertisers send me their literature. In fact, I like to get it. I go over it carefully to see what's new. Also it helps me to prove how much better my stuff is than the other fellow's."

"But this literature really belongs in your department. Why not look it over while I dictate a couple of letters? Perhaps you can figure out the reason for so much mail coming in sky of postage. And if you even mention 'defence needs' I'll throw you out on your ear." So I looked over the offending letters. A few were obviously sheer carelessness, since the envelopes were regular correspondence stationery and contained but a single sheet of paper. A dozen or so envelopes bore the printed indicia of third class mail but evidently had violated the mailing regulations in some way and had been handled as first class.

But the majority of the envelopes in that pile had simply carried matter too heavy for their postage. Either they had not been weighed properly by the mail clerk or something had been added after postage was affixed.

Large mailings are rarely short of postage. Postage is then a big item and is carefully handled. Also the post office receiving a large mailing with improper postage would return it to the mailer.

It is the small mailings which must be carefully watched. The few pieces a day carrying enclosures, the sales promotion pieces, the specialist advertising campaigns, the out-of-the-ordinary mail handled by the office mail desk is what may cause the trouble.

And it certainly will cause trouble if the man who gets it has to pay postage due. He may be too proud to say anything to you about such a small matter, but he is not too proud to form an adverse opinion of your organization.



VILLA BORGHESI, ROME A Woodcut by Herman Rosin

A work of quiet beauty is this house publication, *Clement Comments*, its subdued color tones a welcome relief in this high-pressure era. Con-

tributing to its effect are the somber woodcuts which illustrate the cover and inside pages. Faintly printed eight-line initials lend a quaint note

Here's Your Penny Back!

THE last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you! Here is the story:

Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. If you mail only 1,000 letters a year this waste amounts to \$10.00; 2,000, \$20.00; 3,000, \$30.00; and so on.

The next time you mail a letter, an invoice, or a statement, enclose some advertising material—a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents—free delivery of your advertising and more business because you advertise.

THE GRAPHIC PRESS

309 W. Jackson Boulevard, Chicago, Illinois
Telephone Greenleaf 3417



The last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you!

HERE IS THE STORY: Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. If you mail only 1,000 letters a year this waste amounts to \$10.00; 2,000, \$20.00; 3,000, \$30.00; and so on. . . . The next time you mail a letter, an invoice, or a statement, enclose some advertising material—a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents—free delivery of your advertising, and more business because you advertise.

THE GRAPHIC PRESS

Telephone: Greenleaf 3417
309 West Jackson Blvd. • Chicago, Illinois

The Graphic Press
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Advertise.

HERE'S YOUR MONEY BACK!

The Last Time You Mailed A Letter Without Enclosing Some Advertising Material You Threw Away A Penny. We Are Giving It Back To You...

Here is the story: Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. If you mail only 1,000 letters a year this waste will amount to \$10; 2,000, \$20; 3,000, \$30 and so on. The next time you mail a letter, an invoice, or a statement, enclose some advertising material—folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents—free delivery of your advertising, and more business because you advertise. Telephone Greenleaf 3417.

THE GRAPHIC PRESS, 309 WEST JACKSON BOULEVARD • CHICAGO

Awarded 6 points, the blotter at top left, No. 117, was produced by Dominick Franco, of Brooklyn, New York. At top right is Blotter No. 29, by Leonard Glasstetter, of Cleveland, Ohio, 5 points, Blotter No. 56, top center, also awarded 5 points, is the work of Frederick E. Gardner, of Nazareth, Pennsylvania, Blotter No. 61, lower center, by Max McGee, Springfield, Illinois, also won 5 points

an unpleasing distribution of white space. Word spacing of head is too wide, and why start "Your" with a lower case "y" with other words capitalized? Text crowds signature too closely on the last, which violates a cardinal principle, namely that the weaker the color the bolder type should be to carry. If the same two colors were to be used, display lines should have been printed in the green and the body in the deep brown. Thanks for the picture of the members. It will make its appearance in the pages of some later issue.

THE LEO HART COMPANY, of Rochester, New York, recently inaugurated a series of brochures, the basic idea of which is "Brains for Sale." If succeeding pieces equal the first, the series will represent a printer's campaign the superior of which in all-round merit and effectiveness has never reached this writer's desk, where the best printers direct the finest things they do. This first piece is a giant broadside folded to what amounts to a sixteen-page study of the company's facilities; it demonstrates how the Leo Hart Company offers the advertising executive a complete service with "men who think and machines which produce." The front of the folded piece—8½ by 11 inches—is printed from a halftone bleeding off all around. Central feature is head and neck of Julius Caesar, we believe, as carved from granite, three inches wide by four inches high, with a bit more than half of a gear wheel around the head, a fine horizontal line being at base about half way up and down the page. In the clouded background above this line a smaller gear meshes with the big one and a still smaller one with it. Extending downward from the horizontal line are white lines widening as they approach front (bottom of page) indicating perspective. Graining between these flaring white lines suggests wood flooring. The title, "Brains for Sale," is given by a line of illustrated type characters, body and all, becoming smaller from left to right, the letters white. A red arrow at the end of the type illustration directs attention inside. On the half-spread second opening a striking display of two large halftones appears, first "The Plan Board," then "The Art and Typographic Staff," the first bleeding off top and left, the second off right and bottom, with appropriate copy alongside and effective copy headed "Men Who Think" over red (supplied by plate suggesting brush stroke) between. Across the big inside spread a remarkable halftone of the plant interior appears. It is 34 inches across and 11 inches high, meeting one fold, below which smaller—and yet not small—halftones give close-up views of departments. It is most impressively designed, beautifully printed. "Machines that Produce . . . Controlled by Men Who Think" appears in large script beneath the big interior picture. Horace Hart, president, writes that subsequent items of the series will deal with individual advertiser's problems; for instance, how new products were introduced, how greater sales were built for old products, et cetera.

WATCH TODAY'S SKIES For the First STRATOLINER

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this: It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.



WATCH TODAY'S SKIES for the first STRATOLINER!

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this: It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

**TRANSCONTINENTAL
Airlines**

WATCH TODAY'S SKIES

for the first Stratoliner!

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this:

It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries thirty-three passengers and a crew of five. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

**T-R-A-N-S-C-O-N-T-I-N-E-N-T-A-L
AIRLINES**

Watch Today's Skies for the first Stratoliner!


Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this:

- It is the largest, newest and finest flying transport in service anywhere in the world.
- It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5.
- It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

TRANSCONTINENTAL AIRLINES

These Five
Advertisements
Were Selected
for Their
Effective
Simplicity

Hubert J. Echele



WATCH TODAY'S SKIES for the First Stratoliner!

Just at NOON TODAY, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this:

- It is the largest, newest and finest flying transport in service anywhere in the world.
- It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5.
- It gives you the fastest and most luxurious service that has ever been offered from Chicago to New York and to Los Angeles.

TRANSCONTINENTAL AIRLINES

• IN SELECTING the five advertisements which appear on this page, consideration was given to the size of the advertisement, the message to be delivered, and the mediums to be used. Each contains important elements of effective simplicity.

The advertisement awarded first choice is effective because it has attention value and gives its message quickly and clearly. Its format is simple and embodies good balance and good contrast. The border of white space around this advertisement and the effective use of the two larger units of white space will insure it against being buried or lost, regardless of the character of its competition in the makeup of the newspaper. This is a most important consideration in the layout of newspaper advertisements.

Second choice also contains the elements of effective simplicity. Attention value is stronger in this advertisement, but it fails to give up its message as quickly and as clearly as does the first advertisement. The arrow at the bottom is a distracting element. It's too large and too black. A smaller arrow in outline should improve it.

Number 3 choice has strong attention value on this page, but, if its position in the newspaper should be surrounded by other advertisements with large type display, it would lose its effectiveness, because it lacks a sufficient border of white space. The four sizes of type in the heading have interest, but slow up the delivery of the message.

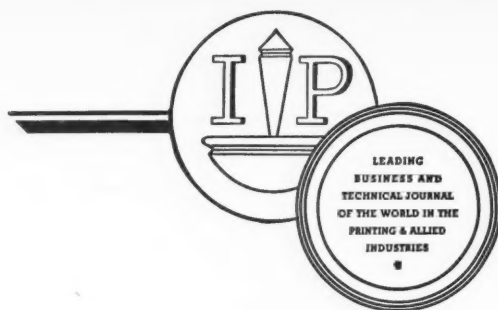
More effective simplicity could have been achieved if the first paragraph had been set in

single-column instead of two-column width, thereby providing two units of copy instead of three. Also, the omission of the hyphens in the signature would improve the appearance.

Fourth choice is a good bold presentation of the entire story. The border, however, is a trifle too heavy, which adds a suggested funeral appearance to the advertisement. The body of this advertisement would be easier to read if it were not set in condensed, but with only four short paragraphs of copy this is not a serious fault.

Number 5 is all attention. The body copy is difficult to read because of the angle on the right side but the heading does its job quickly and clearly.

All five advertisements are fine examples of simplicity and effectiveness.



EDITORIAL

THAT Potential Paper Shortage

Based on a demand-supply analysis, the chief of the pulp and paper section of the O.P.M. predicts a potential shortage of five million tons of paper products in 1942. The announcement was the outstanding feature of the fall convention of the National Paper Trade Association, largest attended of any since the N.R.A. days.

The paper industry ordinarily produces twenty-one million tons annually. Next year the total demand of the Government and all other consumers is estimated at twenty-six million tons. To overcome this anticipated shortage, and if possible keep it from occurring, the paper industry was urged to standardize its products, conserve supplies, and reduce the proportion of pulp used in paper.

It is understood the Government desires that the paper industry shall administer its own affairs as nearly as possible, and that Government interference shall be at a minimum. Here is an opportunity for the paper industry to avoid all the grief of "allocations, priorities, and bureaucratic control," which is now disrupting and disturbing other industries. If it adjusts itself to the present "emergency" quietly and with the minimum of disturbance in its affairs, its 800,000 job holders and 60,000 proprietorships may have happy sailing, for they can, if they get down to it, do a better job than Government can.

This is a matter very vital to the printing industry. Printers individually and collectively should take a sympathetic attitude towards self-administration of their industry and pledge all cooperation possible. It may not be possible under such an order for printers always to get the kind of paper they prefer, but by adjusting specifications, estimates, and sales efforts, they will be able to effect a measure of cooperation which will go far towards reducing that prospective shortage.

SMALL Business Rallies

It needed only the yapping of a few "thinkers, economic planners, and advocates of a better balanced economy," and their alarming predictions that thousands of small businesses in this country would be snuffed out—entire industrial groups forced to close down or enter new lines—to arouse the very backbone of American commerce and industry—the *Small Business Man*.

Nor was it the idle cry of "The Wolf! The Wolf!" The hectic confusion and hysteria attending the national defense efforts speedily have been creating gross maladjustments in American industry and actually threatening the very existence of thousands of small businesses. So-called "small printers" are not excepted.

Quick work on the part of dynamic leaders brought about an organization of those interested which bids fair to stem the tide that has set in against them. The

organization needs the moral support of every citizen and the active support of every small business man. Why should America do anything to disrupt our own way of life as represented in these enterprises of small dimensions, while Great Britain, which we are trying to help, is continuing to encourage and foster strength in its "thousands of small shopkeepers?" Only Government stupidity would allow a condition to arise that would deprive it of such a large source of taxes, to say nothing of throwing millions out of employment without means of support.

MEN Over 40

Now that the Government is reaching farther into our print shops for young men to join the colors and for mechanics to go into defense production, it is time for employing printers to put away their prejudice against skilled men and women over forty, and to find places for them in the printing plants. Great masses of "trained ability" needed in business today are being allowed to waste away by the blindness of employers who a few years ago cast experience and skill away for the agility which is a natural attribute of youth.

Many employing printers know that "there is no substitute for experience." They know, too, that men over forty, trained in the arts and crafts of printing, received their experience at the cost of former employers. Today, printer-employers may avail themselves of such experience without the cost of building it. As the young men are called away by the nation, their experienced and skilled elders, who were largely let out during the depression years, should be called back to the composing rooms, pressrooms, and binderies.

BETTER Keep an Eye on It

The recent Federal proposal to increase the tax rates under the present Social Security Law has not been received by industry and labor with any high degree of enthusiasm. The feeling among both employers and employees is that they are barely absorbing the present rate of tax; they have all they can take care of now; it is too soon to talk about any higher rate.

In the printing industry, particularly, is this true. With rising costs of materials, an already high wage cost, with volume cut down by reason of the restricted incentive to use printed advertising, with considerable unemployment as a result of impending decreased demand, printers feel it would be a mistake to attempt building greater Social Security reserves in Washington. As for the unemployment insurance feature of the law, the net Federal collection is already yielding more revenue than is necessary and the Federal Government is piling up a nice profit.

There is increasing evidence that the Social Security Board is quietly but firmly attempting to push the state boards off the map in order eventually that it may secure

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control of the vast sums now held by the states and itself become the sole agency for complete federalization of both the placement services of the states and their unemployment compensation programs. Things like that are being attempted all in the name of national defense, and unfortunately there are few agencies in the states to rise up and combat the aggression.

All this and the Federal Government's yielding to the "temptation to borrow" the Social Security funds in order to help meet the tremendous costs of its operations, has created a feeling in the minds of many that maybe these "social gains" are not altogether the great bulwark against unemployment and old age that they are represented to be. Certainly it calls for sound thought and wise action on the part of both employer and employee, who are the most interested partners.

ATTACKS of Government Agencies

One of the strongest indictments of Government agencies, which have "consistently attacked legitimate advertising," was a "declaration" unanimously adopted by the Forty-second Annual Convention of the International Photo-Engravers Union, at Rochester, New York. Employing printers and other allied employers have never been more vehement in protesting unwarrantable attacks on advertising and free press than this international union of employees.

They direct attention to such principal Government agencies as the Department of Agriculture, Attorney General Thurman Arnold, Price Administrator Leon Henderson, the Federal Alcohol Administration, the S.E.C., and the Federal Trade Commission as all "using the term of 'false' advertising as a means of limiting, restricting, and regulating not alone advertising but printing and publishing in general." The "declaration" avers "there are a number of price-control bills pending before Congress, all designed to give the President authority to forbid advertising of any kind," and it indicts the Government for seeking "complete control not only of direct advertising but ultimately of all forms of indirect advertising, including even reference to any matter that may be printed or published or expressed in the news or editorial columns of a publication or by any other mediums, thus tending very rapidly toward a complete regulation and control of a free press."

The photoengravers deplore unwarranted attacks on advertising based on accuracy and truth or by the taxation of advertising of any character, and protest such attacks as are made on the ground that "advertising is an economic waste."

All of this seriously and dangerously affects the employment opportunities of all engaged in the graphic arts, detrimentally the reading public, and unduly and unwarrantedly interferes with the whole of our industrial and commercial order. The declaration is an outstanding document in the annals of the International Photo-Engravers Union and deserves the attention of all engaged in the graphic arts, and especially of the Government agencies which are so boldly charged.

ARBITRATION Did It

A new feather appears in the cap of the Graphic Arts Industry, Incorporated, the trade association of the master printers of Minneapolis. It is there because that excellent organization was called upon to act in arbitrating the differences existing between the daily newspaper publishers of that city and the Minneapolis Printing Pressmen and Assistants Union. Paul J. Ocken was selected as chairman of the arbitrating board. The decision of the board has just been published and it is understood everybody is happy.

The policy of fairness and coöperation, which the Graphic Arts Industry, Incorporated, has strongly advocated and attempted to follow, made it a logical agency to sit in judgment over the questions at issue.

How sensible were the publishers and union! How much better to sit at the conference table and present all the facts, and then have an impartial board and arbitrator evaluate their weight and render a decision in accordance therewith! How much better than to yield to the heat of passion, stop the wheels of production, lose thousands of dollars in wages and profits, and embitter the intimate personal relationships of long standing!

THE INLAND PRINTER has always advocated the conference table in preference to the picket line. Its congratulations go out to all the parties involved.

WASTE Paper Ceiling

Since some one "managed" to get us an "emergency," it is obviously proper that the thing be *managed* properly while we have it. What better way than to set up an "Office" to keep the "emergency" going as long as possible and make it do the way the originators of the "emergency" planned it! So, we now have the Office of Emergency Management! Already it has *managed* to mess up a lot of small businesses which incidentally have been warned that they must "suffer" and "make sacrifices" for the sake of having a first-class "emergency."

And now the poor printer comes in for his chance to "sacrifice." He is told "the management of the emergency" has decreed a "ceiling price" on waste paper. The ceiling price wouldn't be so bad, if the printer got it. But he doesn't. The shipper who supplies the mill gets it. He hands part of it down to the broker, who in turn hands some of it to the wholesaler, who takes out "his" and passes it down to the dealer, who also in turn gobbles all he can and passes what's left to the poor printer, without whom and whose cutting machines there would be no waste paper. The printer goes to all the trouble of keeping all of the twenty-three different classifications separate—provided he has them—and finally gets only a fraction of the ceiling price paid by the paper mill.

Yet, despite ceilings and priorities, paper prices continue to rise. As the "emergency" progresses, a big shortage in paper products looms on the horizon of 1942 as another one of the "sacrifices" ahead for printers and other converters. Some of these days the poor printer will hit the ceiling—go right up through it—then what will happen?

BLOTTER No. 3: THE PEACOCK JOINS THE PARADE OF BUSINESS-BUILDING BIRDS!

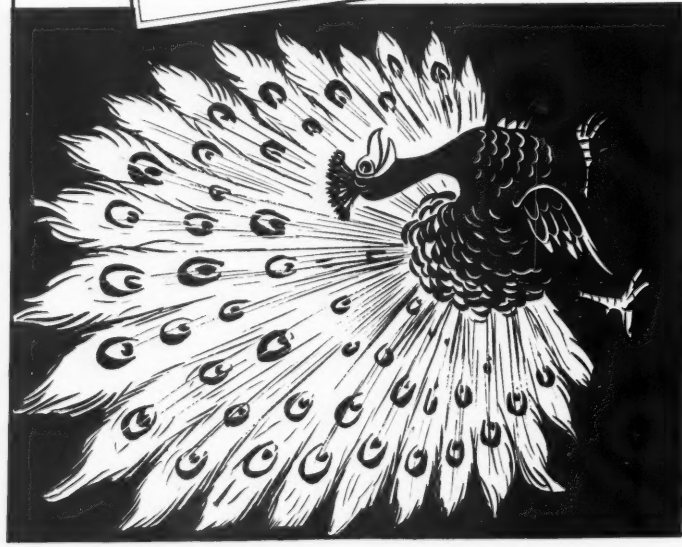
LAST MONTH it was the owl, symbolic of wisdom . . . the month before the voluble parrot dinned its message of the value of repetition. In this issue we present the peacock, nature's outstanding showman, who focuses the attention of your customers upon the value of color and sheer beauty in their printed selling.

To do justice to the peacock, we cannot confine his symbolism to the use of color alone, as this bird seems to have inherent in his makeup, inside and out, a good many of the basic principles of effective advertising. For one, he knows exactly how to display his wares to their best advantage. Again, he understands the value of repetition . . . his "thousand eyes" multiply the force of his impression a thousand times.

All the birds in The Inland Printer's blotter series take their cue from the woodpecker, whose repetitive lesson—keep pecking away the blotter way; it's bound to pay—sounds the keynote of the program.

And how much more effective is the use of the entire planned series than a hit-or-miss effort with individual blotters, which lack the punch and continuity of the full series.

Each month The Inland Printer will present a new business-producing blotter in the



Beautiful . . . Yes . . .
BUT IF HE COULD ONLY SING!

- With a splash of color and a flair for showmanship, the peacock transforms a feather duster into a flash of beauty that stops you. But think how much prouder he would be if he had a voice to match his plumage. Facts are like tail feathers. Alone and unadorned they seem as drab as "barnyard" feathers. We can take the unadorned facts of your printed selling, add color to command attention, and with printing so fine that it fairly sparkles outdo the peacock by making your message, and its all-important story, sing!

THE GRAPHIC PRESS

309 West Jackson Boulevard, Chicago • Phone: GREENleaf 3417

bird caricature theme, as part of a copyrighted service offered to its subscribers. For obvious reasons, we must restrict use of the blotters to but one printer-subscriber in each locality on a first-come-first-served basis. The only charge for the service is for the electros.

In case you have delayed sending for the first two blotters, which appeared in September and October issues, you may send us your

order for all three sets of electros at once—and let us know that you want us to keep right on sending cuts of these blotters as they appear.

Electros for Blotter No. 3, reproduced full size above, 9 by 4 inches, are supplied with one-eighth inch bleed all around. The cost of both black and color electros for Blotter No. 3 is \$4.25. If ordered alone the cost of the black electro is \$2.25, and the color electro is \$2.20. All charges include postage. Many printers have ordered black electros for their own blotters, and color electros for their customers.



KEEP PECKING AWAY THE BLOTTER-WAY . . . IT'S BOUND TO PAY

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

Heavy Show of Authority

Count me with you in Anglicizing "percent," even though Webster does not authorize it except as a second choice, though it gives: "pl. per cents, or percents." Nor does the University of Chicago Press yet accept the single word, and this university sticks with both Webster and Chicago. The very fact that it has lost both the italic form and abbreviating period argues for the English form of the word.—*California*.

That's what I think. Webster and Chicago will catch up with *Proofroom* yet; you see if they don't! In fact, they have done so in some matters; as, for instance, keeping the period always inside the end-quotes, giving typographical symmetry predominance over fine-spun rules. One thing that interests me in this letter is that its writer keeps "Anglicize" up, and puts "italic" down. Personally, ENT thinks that both "have a right" to the lower-case initial, having been (as we might say) completely anglicized. (Frankly, I would

a really funny one, along this line: "Dodger Pitcher Is Surrounded . . . by Rooters Last Night." This was a cut line. Everybody got the timing; I don't suppose one reader in a hundred even challenged the line. It's completely ungrammatical — and completely Amurrican. Just one of those things.

Pronominal Stickers

The words *who* and *that* are in question in the following sentences: Those (who, that) are ready may go along; I will take with me all those (who, that) are ready; Blessed are they (who, that) have found Godliness with contentment great gain; He gave preference to those (who, that) had graduated from high school. Please rule on these.—*Ohio*.

Briefly, I myself would use "who" in every one of them. However, I'd be mighty slow to say that "that" would be positively wrong in any one of the sentences. The difference between relative and demonstrative

No Camouflage Here!

We were quite incensed a few years back when the style of using no extra space (en-quad) between sentences became the vogue or "style." We once had a special example in the *American Magazine* in which a sentence ended up with three initials, like "R. A. S." or "R. F. S.," with both periods and spaces, and the next sentence started with the two initials of some man's name. This made five initials in a row, with not a bit of extra space to show where the new sentence began. A person had to do quite a lot of figuring to read the sentences right.

We were always of the opinion that the em-quad (in hand setting) or the spaceband and an en-quad was just as necessary in a paragraph between sentences as to make short paragraphs in any story or statement in order to make for easy reading.

Now we are noting that our four regular city dailies—Grand Rapids *Herald* and Grand Rapids *Press*, Detroit *Times* and Detroit *Free Press*—as well as the *American Magazine* and *Collier's*, have parts of their matter with the extra spacing between sentences, and some stories with nothing but spacebands. What does this mean? Does it mean there is no longer any rule either way, and that it all depends on the style of the operators who happen to get the takes?

We also note that many of the page ads in the magazines (we would call them electrotyped ads) are still using the close spacing.

Have you any comments?—*Michigan*.

Indeed I have! First, this is the kind of letter we look for in every mail—and find much too seldom. It's REAL. As I copied out the letter, with much labor and considerable condensation, I almost put blank spaces in place of the names. Then I sez to myself, sez I: "Why, you low down this and that—what kind of a way would that be for THE INLAND PRINTER to do? Boss Frazier doesn't sidestep; why should you?" And so, here it is, naming names. But note this: *The names are not exceptional, they are representative of the confusion that prevails in modern usage.*

To put it in few words: I am ag'in all these modern folderols. Sometimes I think they are due to too

Printers everywhere responded instantly to IP's new "direct-by-blotter" series which started recently. There still may be time to be the printer in your locality to have this sales-making feature.

not like to say anything has been "americanized," lower-case "a." So here again we have my old "capital of respect."

Dies Yesterday

Newspaper English beats me. What have you to say about "John Smith Dies," when the fact is, John Smith is all through with his dying, he died yesterday?—*Minnesota*.

The newspaper is more or less a thing of the moment; a few hours after it appears on the street, it has no value except for historians. It has to be in the present tense, to prove that itself has not died. My files show

pronouns is not as sharp as it used to be. Perhaps the public is somewhat affected by the juxtaposition of "thats" which is exemplified in my own sentence: ". . . say that 'that' would be . . ." Remember my long-ago example, "He said that that 'that' that that boy wrote on the blackboard was incorrect?"

\$ 1 Million

Business publications frequently use, in statistical style, "25 million bushels" or "84 million dollars," but never "\$ 1 million."—*Iowa*.

Meet Mr. Arthur Krock, of the *New York Times* edgpe.

much thinking—sometimes, to too little. Actually, I believe they are frequently explainable on the ground of sheer ignorance or indifference. Style? Why, anything goes so long as you can get your money for it. Ugh—that's B, A, D—bad.

If there is anything to be said in defense of this strange modern spacing, the department is wide open to those who may say it with best grace. What are your views?

N. of I.

Is not this your noun of identification: "Nonnenkamp Home Run with One on in Ninth Decides?"—*Delaware*.

It certainly is. You can't call a man's name an adjective. The proper noun "Nonnenkamp" identifies the home-run hitter. Some day the grammar books will take this up.

Parts of Speech

I say "any" is an adjective. Am I right?—*Oklahoma*.

Yes—when it is not a pronoun. Any apples; I haven't any. See? You can't put English words into parts-of-speech corsets. It's a GRAND language! (P. S.—It could be an adverb: Are you going any further?)

What We Have Are—?

I saw this in an advertising booklet: "We don't have floods or earthquakes, tornadoes, or cyclones. What we have are forest fires . . ." Is this correct?—*Wisconsin*.

Certainly not. Forest fires are what they have. What they have is forest fires—and advertise them!

Series Were—?

How about this one: ". . . her latest series of stories were . . ." Is the plural verb okay? I say yes; my friend says no.—*Colorado*.

"Series" can be either singular or plural. One series of stories, we might say, was enough; two series were more than we wanted.

Ladies' Hats

Is there any possible justification, grammatically, for such an expression as "one of the ladies' hat?"—*Nebraska*.

Here's one for the L. R. B., the Little Red Notebook. (Not the Labor Relations Board.) First, I know and you know exactly what is meant: "the hat of one of the ladies." But it just won't parse; grammatically, it simply "ain't." I pass it on to you as a *Proofroom* curiosity.

Newspaper Tenses

The *Times*, New York, recently had this cut line: "Billows of Smoke Rise from Structures at Fall River, Yesterday, as Firemen Battled against the Flames." Rise — yesterday — battled: it seems pretty jazzy to me. Eh, what?—*Florida*.

It makes me think of the man whose doctor told him to bolt his meat, but to chew his bread. He said: "Okay, Doc—but what shall I do with a beef sandwich?" It gives you present tense, with a layer of past tense on each side. The honest-to-goodness headline style would be: "Billows of Smoke Rise as Firemen Battle Against the Flames." "Yesterday" gets in the way, throws the whole thing out of gear.

An Aitch

This seems to back you up on "Xmas," a or an: "An H. W. Beecher Story."—*Pennsylvania*.

I think it does, though the analogy is not quite complete, because the advocates of "a Xmas gift" say they read is not as "an Xmas gift" but as "a Christmas gift"—which, to this old dummy, seems like SOME reading. The letter "h" is pronounced "aitch," and you simply have to say "an H." There just isn't any other way, and that's all there is to it.

Problem in Capitals

Should I set "Ohio River traffic" or "Ohio river traffic?"—*New York*.

Question for question: Which do you mean? With capital "R," it would mean traffic on the Ohio River; with lower-case "r," it would mean traffic on the rivers of Ohio. In matters of punctuation, capitalizing, compounding, and so on, the first and most important thing is to be sure that your style is such as will carry the true meaning.

Are It?

I heard an evangelist talking on the air, and he said, "A group that are not disappointed are those," et cetera. Is this correct grammar?—*Wisconsin*.

It isn't grammar at all. Those who are not disappointed are a group—a group (for the evangelist's purpose) is those who are not disappointed. (Evangelist please note.)

Burns Steady—?

Should I say "The light burns steady (or burns steadily) in the shrine?"—*Delaware*.

Either could be well defended, but probably the adverb, "steadily," is

the better bet. It's like "rest easy," which means "rest (and be) easy," rather than "rest easily," which refers to the manner of resting. As of course you know, it's comparable to "feel bad" and "feel badly." Honestly, this is just one of those situations where the coach lays off and lets the player go it on his own. You may die happy without dying happily. But—you do not sleep sound, you sleep soundly. And—so what?

Proofroom Manners

If I say I don't know, they think I am holding out on the house; if I say what I think, they say I am showing off my superior knowledge. What's the answer?—*New Hampshire*.

Just this: Go ahead, quietly and steadily, doing the best you know how. I have a firm faith in the ultimate rightness of things. If you are good, you will make good. There's a time to take it—and a time to dish it up for someone else to take. Make your decisions wisely, and stand by them firmly.

Too Much Dot on an "I"

What do you think of the young folks' practice of making a ring for a dot over a written "i"?—*Florida*.

I do not care for it. But—why does a proofreader make a ring around a dot to indicate a period? Simply to show that the mark is meant, and not an accident. That's the best defense, the whole defense, I suppose, for the ring over a written "i."

Opinion and Custom

A baseball table cannot be placed in a position where vertical heads would read upright, like the backbone of a book. Turn the schedule around with stub at foot, and the heads will be exactly upside down. Therefore, I vote for vertical heads to read up, if mere opinion can influence custom.—*Michigan*.

This is somewhat complicated, but it works my way, so of course I like it. Further comment is desired.

Trio—Is, or Are It?

Headline, from the sports page: "Trio of Campmates Scoffs at Reports" and so on. Now, isn't that nutty? "Trio Scoffs"—but isn't a trio three persons?—*Rhode Island*.

Yes, sir—a trio is three persons. But—note your own words: A trio is. Three campmates scoff; a trio of campmates scoffs. The meaning is the same—yes; but the grammatical form is different. You may scoff if you wish.

"Private Plant Saving Its Owner 30 Per Cent"

Says reader, in answer to August article, "The Elimination of the Private Plant"

I READ WITH INTEREST, no I shouldn't say interest, but amusement, the article in the August issue of THE INLAND PRINTER, entitled: "The Elimination of the Private Plant is Vital to the Industry."

Before going into my story, I think it fitting to introduce myself. I am foreman in charge of the private plant for the Trumbull Electric Mfg. Co., of Plainville, Connecticut, and have successfully operated this private plant for the past twenty years. Our equipment is as follows:

One No. 1 Kelly
One Vertical
One C & P Little Automatic Cylinder
One C & P 12 by 18 Platen
One 12 by 18 Gilding
One 7 by 11 Pearl
One new 17½ by 22½ Baum Folder
One Challenge Paper Drill
One Portland Multiple Punch
One 34½-inch Paper Cutter
One No. 3 Boston Stitcher
Proof Press
Two Spray Guns
Type

and other small equipment too numerous to mention.

I'll start my reply to this article by answering paragraph by paragraph.

Par. 1—Those Nine Words You Speak of.

"Install your own press and save the printers' profits," are poorly phrased. You should say: "Install your own printing plant and save the printers' profit." You say a press. Of course, you cannot save by installing one press. You know and I know and so does the industrialist know that a printing plant cannot be operated with one press.

Par. 2—Start Without Thinking.

I gather from your writing that the average industrialist, after many years of successful business, is blindly led into the operation of a printing plant. In other words he lacks intelligence to operate a printing plant in conjunction with his other interest. That sounds ridiculous and won't hold water.

Par. 3—Tail Wags the Dog.

You have seen a man start, we'll say a grocery store, and after three or four months go bankrupt. Along comes another man who purchases this same business, same location, and does a land-office business. Doesn't this also apply to the printing business? Just because one or two private plants have been unsuccessful is no indication they all are inefficient.

Your citation of the father who turned over a going business to his college-graduate son, who immediately started a private printing plant and eventually ruined the business, is no proof that it was the printing plant that caused its ruination. Could it not be that this particular son lacked business ability?

Par. 4—More Than a Press Needed.

I will pass this one up, as this was answered in a previous paragraph.

Par. 5—Other Equipment Necessary.

Let's skip this one, too, it is repetition of a previous paragraph.

Par. 6—Printers Should Protest.

Any intelligent business man would scoff at an outsider (printer) telling him how he should run his business. It is only natural for a business man to believe that any protesting printer is doing so for his own interest and not in the interest of the manufacturer.

Par. 7—"White Elephant" Book:

I have a copy of this book which was given to me by the head of this company. The executive laughed at such a publication. Just bear in mind that these indus-

trialists keep better costs than most of your commercial printers.

Your method of smashing private plants through the medium of this "White Elephant" publication has done the commercials no good.

Our experience with quotations from commercial printers is the great difference in their prices, which makes it self-evident they do not know their costs.

Incidentally, since the publication of "White Elephants," there have been many large commercials who have closed their doors in this locality.

Par. 8—Fundamentally Unsound.

I would be interested in knowing just how you arrive at your figures as published in this so-called book "White Elephants." Our private plant has been saving its owners an average of 30 per cent and don't be misled that we do not know our costs.

Par. 9—Private Plant a "Side-Line."

The accusations in this whole article are no credit to the author. Why don't you cite such cases as General Motors, which started making automobiles and today manufacture radios, refrigerators, et cetera? How about Chrysler Motors—did they not start making cars, and today make boats, air conditioning units, et cetera? Is this a side-line? I could go on and on, but let's quit.

Par. 10—Should Fight Menace.

May I ask just what you mean by menace? We are operating a legitimate business. We also have plumbers and a plumbing shop, electricians and an electrical department. Why don't the commercial plumbers and electricians term this a menace? Of course they don't. As men, they can take honest competition.

Par. 11—Bank Analyzes Private Plant.

We also have made such a survey and find that the printers quoted low, their purpose was to break in on this account with these low bids and then eventually increase their prices until they had reached the peak of profit, which proved to be higher than our costs.

Par. 12—Many Private Plants Closed.

Why didn't you also list the new private plants that have started in the past few years, and not only the closed plants? And why not list the commercials that have closed?

Reading over your list of closed plants, I noticed they were all large plants, and all indications show they were possibly over-equipped. I will agree that any over-equipped plant will not survive.

Par. 13—Excuses for Private Plants.

"Better Service." The main reason our plant was started was lack of "Service" from commercials. That word, "Service," is so often abused.

You say, "underequipped printing plant with insufficient skilled labor." I can talk on conditions here in the East only, but, let me say, I have traveled many private and commercial plants and find the private plant is just as well equipped and supervised and has its share of skilled labor. Many of the employees from commercials have gone to private plants, where they oftentimes find better conditions.

Par. 14—Product a Poor Substitute.

Your statements in this paragraph are rather broad. My reply to this paragraph is the enclosed samples, printed in our private plant. Do they lack "high quality"?

You relate an instance of an industrialist who has no private plant and ordered 10,000 letterheads from a commercial printer by simply picking up a phone and placing the order at a cost of \$53.75 compared to another industrialist who had his own plant and goes through considerable trouble getting the same 10,000 letterheads. (Even with

your ridiculous figures the private plant shows a total cost of \$52.40.)

Do you really believe you can hand such bunk to an industrialist and expect him to close his shop? If I interpret your paragraph correctly you insinuate the private plant supervisor to be "dumb" because he requires twenty minutes for first instructions and another twenty minutes for second instructions. It's all a joke, yet with all these extra instructions the private plant can produce for less.

Par. 15—Saving in Cost a Fallacy.

Sure we have break-downs, spoiled material, and other irregularities, but does not your commercial have the same mishaps? And, by the way, our wages are equal to, and in many cases above, the average commercial in this locality.

Par. 16—Makeshift Equipment.

In conjunction with our private printing plant we have a duplicating department. I note you call this "makeshift equipment." Let me say this: our saving in this department is so great it would make the commercials hide their faces in shame. Here again, we get service unobtainable from commercials.

Par. 17—Unfair Competition.

I assume you cannot take competition. Well, that's too bad. Why shouldn't a private plant be just as entitled to take outside work as any printer? Why isn't he entitled to keep his equipment rolling and paying for itself if he so wishes? We do not do outside work but I certainly defend our right to do so.

You remind me so much of a gas station owner who kicked because Sears, Roebuck sold lubricating oil. "It's not their line," he laments, yet this same man sells radios, refrigerators, candy, et cetera. Why should he sell these extras? He operates a gas station! Oh, well, it depends who is doing it.

Par. 18—Commercial Plant Best.

I wish I could impress upon you that we have intelligence necessary to operate a printing plant. Any properly equipped private plant can stand the delays, losses, errors, et cetera, in the course of printing as well as any commercial.

Par. 19—Customers Recognize Quality.

The enclosed samples will answer this paragraph.

Par. 20—Printers Should Act.

Yes, printers should act. They have been acting like kids. Why don't they act like any good business man and not kick over honest competition? Have you stopped to realize it was the printers' own fault that private plants have sprouted? Why blame the private plant owner for the commercials' mismanagement?

You end your article by saying:

"As for me, I am still dreaming of that day when each of us will do our part toward smashing the whole private printing plant setup into everlasting oblivion."

You talk just like the dictators. Why has not the industrialist as much privilege to operate a printing plant as any man?

Let me state a few reasons why a private plant CAN operate at a saving for its owner: 1. No salesman's salaries. 2. No delivery expense. 3. No large office force. 4. Less rent to pay. 5. Less for electrical service (we have a low industrial rate).

THE INLAND PRINTER is a good publication and I enjoy reading it each month. Please do not lower your standards by accepting unworthy articles for publication.

That sweet dream of yours in smashing our private plants will be a Rip Van Winkle episode, so why not concentrate on publishing real good help for the craftsman in your future articles in THE INLAND PRINTER.



"Paycheck" Safety

It used to be "A Penny for Your Thoughts." Now, it's "A Paycheck for Your Thoughts"—provided they're "Safety Thoughts." . . . Each paycheck envelope, for instance, for the many thousands of new hands at the Puget Sound Navy Yard at Bremerton, Washington, where that Two-Ocean Navy of Uncle Sam—that "Navy Second to None" is in the making—the yards and docks of the Navy Department which has called to the colors hordes of young defense workers to produce a super fleet for both the Atlantic and the Pacific waters—has deeply imprinted upon its front "Think Safety! . . . Success is a Habit . . . So is Safety."

It's a safe bet the recipient will think of it then, and the manner in which this is imprinted on the consciousness of the defense worker is illustrated in the reproduction of the envelope of the disbursing officer.

Safety Thoughts, therefore, spring from the outside of the paycheck container or wrapper, to cause similar thoughts to rise as it goes through the mail and is handled by different people. "Think Safety!" is the watchword. Thoughts will grow. . . . Think Safety—and *there will be safety*—for there is safety at this huge navy yard, which has expanded in all directions during the past year as shipbuilding took a surge forward to sweep other navies from the seas.

Safety is a subject that cannot be overemphasized, since it is something that expands under discussion, and no better place for an injunction to "Think Safety" exists than upon the outside of the pay envelope—that most coveted of commercial paper.

In such prime position it makes a deep and abiding impression, not only upon the recipient, but upon all

universal wish to have safety play a larger role in defense, and among the hundreds of thousands, yes millions, of new National Defense workers. The important message has a fine place on the pay envelope, from which it may accomplish its mission most effectively—making the Navy Yard one of the safest spots for industry—specialized naval industry—and the turning out of battle-wagons and destroyers that will, however, be the most *unsafe* instruments in the world—for other navies. —C. M. Littelljohn.

Hitler Won't Need This

Evidently operating on the theory that there are few situations which cannot be improved by the addition of a good, lusty mustache, the Gunther Printing Company, of Long Island City, New York, has put that hirsute adornment within reach of everyone.



Here's an item that should find a ready sale to resorts, clubs

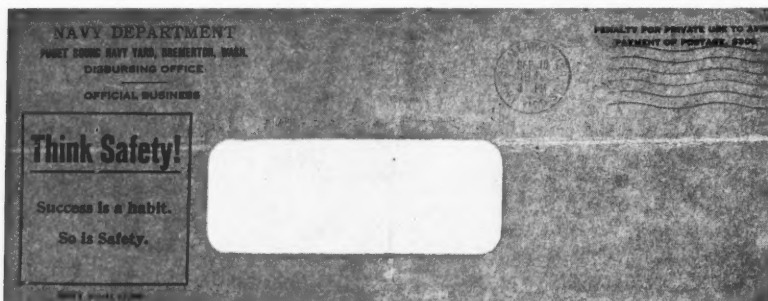
those handling or seeing the mail and its prized contents,—that is, high Government wages for many very young defense workers, who need to have inculcated or ingrained within them Safety Thoughts,—and who need the counsel of older and wiser heads in industry to be cautious and not take foolish risks and youthful chances. The pay envelope can be made to carry many useful messages. Let them all be safety ones, a subject that can never grow old.

Industrial safety grows from such thoughts as these, because it is the

And a tricky little item it is, too, formed of black cardboard with a snoodle clip for fastening into the nasal passages that is little short of inspirational.

The effect of the mustache, when donned, is weird and startling, and calculated to bring out the villain in its wearer.

It is, moreover, an item that will appeal mightily to patrons of night clubs and other forms of innocent merrymaking, and one which can be produced easily and profitably by the enterprising printer.



Stressing Safety where it's sure to be seen, on face of paycheck envelopes

For National Defense

In an unusual move to focus attention upon the importance of defense bond buying, The Drake Press, of Philadelphia, sends a patriotically decorated folder to its customers, to which is affixed a defense album—and the first twenty-five-cent stamp. This stamp, it is explained, is The Drake Press's contribution to National Defense, and the recipient is urged to complete the album.

Hotels' "Save for Defense"

Hoping to aid in the curbing of waste through the hotel industry, which it serves, the Ahrens Publishing Company, of New York City, has originated a system of reminders touching upon various phases of hotel management, and appealing directly to members of the staff. All appeals are based upon the patriotic theme, emphasizing the need for cutting corners and small savings for the sake of national defense.

For example, a placard to be displayed in linen closets, and other places frequented by maids, urges the maids to be conservative of soap, careful in their treatment of linens and other fabrics, and in their use of household appliances, as vacuum cleaners.

Waitresses, in a similar vein, are cautioned diplomatically to guard against waste in the many ways possible to them, a representative few being care of condiments, frugal use of butter when guests do not request second orders, and to see that table linen is not damaged by lighted cigars or cigarets.

Cooks likewise come in for their waste-prevention placard, its appeal following the lead of "food will win the war," and setting forth methods by which substantial savings may be effected.

This One Gets a Rise!

A startled "Whoop!" burst from the editorial sanctum of THE INLAND PRINTER one day last month that stopped the clacking typewriters and bustling activity in the outer office. Puzzled staff members gazed at each other in the strange and sepulchral silence, and went to investigate.

They beheld Ye Editor seated limply at his desk, staring wide-eyed at an opened folder displaying witches, black cats, and other Hallowe'en horrors, while on the floor beside his chair a diabolical black bat beat feeble wings in what appeared to be the final throes.

We got the story. All unsuspecting the editor had opened the pages of a folder, which, with the exception of the conventional eeriness of the usual Hallowe'en motif, seemed innocuous, when Wham! Out from the pages skyrocketed a bat, to fall fluttering to the floor—and into the pages of THE INLAND PRINTER as one of the cleverest attention getters we ever met.



Booklet prepared for retail clerks by Trimble Nurseryland Furniture Company

The folder was *Printed Words*, published by The Von Hoffmann Press of St. Louis, and we guarantee that all recipients of the October issue will remember it.

As to the bat, it is as simple as it is ingenious. Formed of black tissue cut roughly in the shape of wings, it is powered by a rubber band attached to a toothpick-like stick of wood, mounting two propeller-like fins. The rubber is wound up by twisting the stick, and the power-laden bat placed flat between the pages. When the book is opened the trite old saw of something leaping up at you—well, you should see!

An Aid to Retail Clerks

Realizing that their sales problem was but half completed when a store buyer signed an order, Trimble Nurseryland Furniture, Incorporated, of Rochester, New York, makes a direct appeal to the salespersons themselves in the form of a booklet, interestingly prepared, which is designed to acquaint clerks with their product, and to stimulate sales activity.

The twenty-four-page booklet, 4¼ by 3½ inches, is entitled "For You Who Sell," and is printed in three colors and illustrated throughout with human interest sketches. It

launches a novel attack upon a problem that has long plagued manufacturers whose products are sold through retail sales channels.

Education of the retail sales force as to the features of a product they sell has always been a weak link in most manufacturers' sales programs, and especially is this true now, when inexperienced sales help must replace the many regular clerks who have been lured into the production line by the defense boom.

"For You Who Sell" is designed to acquaint these people with the features and advantages of "Kiddie-Koops" in an interesting and "painless" fashion. The booklet is readable and interesting throughout with plenty of light touches in both copy and pictures to lift it well out of the rut of the conventional catalog type of presentation.

The booklets are forwarded to the heads of retail store infants' departments with an enclosure which reads in part, "Everyone of your salespeople who helps a mother select a bed for her baby will get many helpful slants from this booklet..."

The booklet was prepared by Charles L. Rumrill and Company, advertising agency for the Trimble Nurseryland Furniture organization.

Canada Printer Produces University Annual by Offset Process ★ Pictorial reproductions

of hundreds of graduates embellish pages in students' year book • by RICHARD JOINER

BECAUSE of its many advantages, offset printing has long been popular in the production of different types of work, but for that "extra-special" job on coated paper, printers have generally resorted to their tried and true standby, the letterpress process.

Letterpress alone, according to a time-honored tradition, could produce that gem-like sharpness of detail which transforms the printed page of ink and enameled paper into a sparkling work of art.

But to the pioneering spirit of The Woodward Press of Montreal, Canada, the hoary tradition of letterpress superiority was a challenge . . . an invitation to prove that the excellence of fine letterpress work could be equaled in the photo-offset field.

The result of the response to that challenge may well prove of significance to the world of printing, for The Woodward Press, in publishing the 1941 Annual of Montreal's famous McGill University entirely by offset, has produced a work of major importance comparable in all respects to the highest standards of letterpress.

Woodward's accomplishment is important to the graphic arts industry at large because it demonstrates again that letterpress quality can be achieved by the offset process.

Rivaling its feat in producing the annual was Woodward's successful job of selling the university's student council on breaking away from the customary letterpress process and employing this newer method in the production of an annual in which quality has been the sole keynote for forty-three years.

Obviously an economy appeal would have left the council unmoved. It was essential that it be convinced that adoption of the offset process would result in a work which met all of its exacting time-honored standards of quality.

It was necessary to overcome a strong prejudice which the council

had conceived against the use of offset, based upon a stream of inferior specimens which had been submitted to it from time to time during the years the annual was being produced. Almost invariably the photo-offset samples it had seen were lacking in their strength of color and in control of the dot formation in halftones. Sharp, gloss-finish pho-



Embossed pyroxylin cover of the 1941 McGill University Annual, which was printed offset.

tographs, possessing all the necessary tones in the gray scale, would be reproduced with these tones merged together at either the dark or light end of the scale, or both.

To meet this understandable bias, it was, of course, imperative that the council be shown specimens of offset work which were on a par with the superior letterpress quality it customarily employed. According to M. Markowitz, the president of The Woodward Press, halftone reproductions produced for nationally known firms were submitted to members of the council, with emphasis placed upon the amount of detail retained, the regular formation of dots, and above all the depth of color.

So favorably did these offset specimens compare with previous editions of its letterpress book, that the council accepted the company's offer to make a plate of several of the pages, from the original photographs. This demonstration of the excellence attainable in offset printing was successful, and the Woodward company won the contract to publish the university's forty-fourth annual.

The Woodward company's governing sales policy, according to Mr. Markowitz, is based less upon a cost-saving appeal than upon the company's ability to give its clients larger areas and greater profusion of illustration, together with special treatment of artwork which not only enhances appearance, but which would be exceedingly costly if applied to engravings.

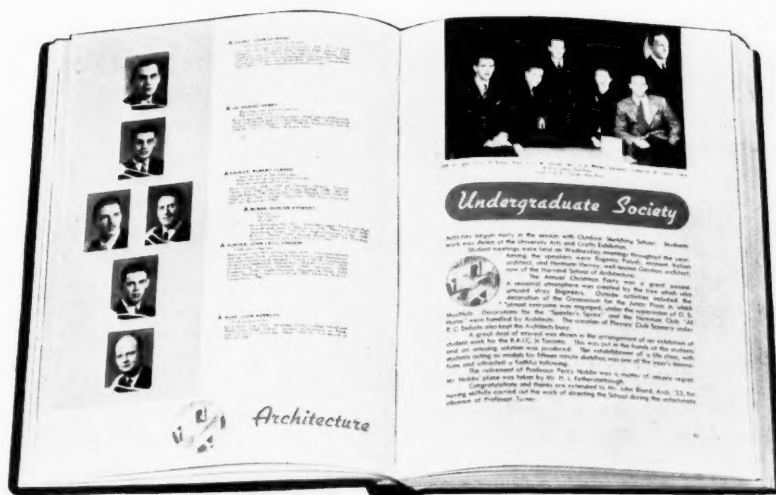
In the production of the annual, Mr. Markowitz estimated that a saving of approximately 20 per cent over letterpress methods was effected. This economy he attributed to several factors, important among which was the complete equipment of the plant for lithographic work, permitting direct supervision and control in the handling of artwork, composition, and platemaking.

Reduction of plant production time likewise had an important bearing upon final economy. Twelve eight-page plates were put to press a day, a production speed which Mr. Markowitz believes would have been impossible in the plant with the time-consuming lockup of forms, accurate justification of cuts and type, tie-up of material, and the relatively slower press makeready and running speed of letterpress. A total of eighty plates was required for the three-hundred-page job.

To give the readers of *THE INLAND PRINTER* a better idea of the nature of the job, a partial description is here given. The bound volume contained 304 pages of coated paper, page sizes are 8 by 10¾ inches, most of them run as bleed pages on which

an extra color of ink was used for decorative purposes. Ninety-four pages of the book contained full-page photographic reproductions; about eighty of the pages of type matter were embellished with group pictures—each occupying from twenty to twenty-five square inches; about sixty other pages contained 550 individual pictures of students artistically arranged, usually in sets of ten, each picture 1 by 1½ inches in size, alongside of which appeared bio-

In the manufacture of the McGill annual, use was made of a comparative recent development in the lithographic process—the deep-etched offset plate—in which the variation in elevation of the inked and watered areas is more pronounced. Much credit is accorded this development for the reproduction of sharper detail in pictorial reproductions, and elimination of hazy boundaries which caused many printers to view offset with disfavor.



Two typical pages of the 1941 McGill University annual, printed offset by the Woodward Press of Montreal, Canada. Note the clarity of pictorial reproduction on the enameled paper.

graphical material of the student, set in six-point type, sixteen picas wide. Other pages contained display and reading matter of high quality.

Until four years ago The Woodward Press was exclusively a letterpress shop, when its first lithographic press, a 22½ by 32½ Mann, from England, was installed. The company from the outset determined to build its offset business on quality reproduction of halftone and color work on coated paper.

The high standards in offset which prevail at the Woodward plant are no accident, but the result of exhaustive research and study of the problems posed by the new process.

From the outset, Mr. Markowitz explained, it was apparent that if the company hoped to maintain the quality standards in offset that it had in letterpress, installation of its own platemaking equipment was a necessity. Each unit of artwork and photography required decisions as to treatment, and to insure a controlled final result, must be correlated with the platemaking.

The successful wedding of letterpress clarity and fidelity of reproduction with the advantages of offset presents a most alluring prospect to the customer of limited means, who for the sake of economy must pare his illustration requirements frequently below the point of effectiveness, in ordering advertising matter. In offset it usually will cost him no more for a large illustration than for a small one.



How to Match Inks

Dotmatching of inks is a simple idea that beats the old finger dab. Here is the stunt. Place the two dots of ink—just a speck of each—about a pica apart. Take your knife blade and smear both at once and in a straight line. Compare shades of the two smears, and continue to adjust the colors until both are exactly alike. The advantage of this method is that the comparative smears are so finely spread that any slight variation in shade will be apparent immediately between the two inks.

OFFSET PRINTING FUNDAMENTALS

● I am an apprentice and am required to write essays on different phases of printing. Material on offset is scarce so I would be grateful for information describing it from beginning to end.

● It is unfortunate that lithography is, to a large extent, taught by rule of thumb and the necessary fundamentals are almost entirely ignored. The mechanical adjustments of camera and other photolitho equipment, including highly intricate presses, are taught well, but the all-important factors of fundamental chemistry in lithography are, in most shops, largely ignored. As a natural consequence, nobody seems to be able to supply the answer when things go wrong.

There are text books which endeavor to describe offset printing from start to finish. Of necessity, however, considerable fundamental information is omitted from them.

Under the title, "Why Does Lithography Work?" F. J. Tritten a few years ago had this to say:

"First of all, the graining of the plate should be considered. This roughening makes the plate carry a film of water with greater ease, and so acts as a sort of insurance against the plate becoming dry and thereupon scumming up. The coarseness of the grain is a matter which can be decided only by practical experience, since, within limits, the coarser the grain the easier it is for the machine-minder but the more difficult will be the work of printing-down or transferring, and the less accurate the reproduction. The lower the acidity of the inks in use the finer the grain that can be employed with impunity, since it is not necessary to carry so much water on the plate to avoid scumming.

"It is usual to consider that freshly grained plates have an absolutely clean metal surface, but nowadays it is well known that aluminum will always be covered with a film of oxide, while zinc will not long remain free from a surface film produced by atmospheric corrosion. In the case of aluminum the oxide film is invisible, but its presence has recently been conclusively proved on

a commercial sheet by carefully removing the metal and leaving the oxide as a very thin continuous film. With the idea of avoiding this corrosion, the plates are sometimes covered with a thin layer of gum arabic solution and dried immediately after graining. Actually this will not protect the metal, but might even increase the corrosion as the surface will be kept slightly damp.

"The gum film will protect the metal from extraneous dirt and grease and so will be a very distinct advantage. All metals and many other surfaces, when exposed to the ordinary atmosphere, will be found slowly to accumulate a thin, invisible film of grease. It is necessary to remove such adsorbed grease films before a lithographic plate can be considered clean. Thin oxide films, we have seen, need not be considered as detrimental, but thick oxide layers, caused by "oxidation," are objectionable because such films cannot be desensitized, and they also frequently cause pitting.

"A freshly grained plate will be clean if used immediately or if it has been gummed up to protect it; otherwise, it will need to be "sensitized." Sensitizing solutions, such as nitric acid and alum for zinc, or dilute sulphuric acid for aluminum, have the property of removing any dirt which may be present. They dissolve away the top layer of the metal and convert it to a new substance which is firmly attached and therefore represents a new and clean surface.

"No substance capable of dissolving the metal will act as a sensitizer, since the new substance formed on the surface must be capable of combining with or adsorbing fatty acids in the same way as the clean metals. That is to say, sensitizers must form what chemists call a basic substance on the surface of the metal. This is the essential difference between sensitizers and desensitizers, or etches, since the latter also attack the metal and leave a deposit on its surface, but these deposits are "neutral" or "acidic" and do not combine with fatty acids but repel the grease because of a greater affinity for water.

"There are numerous formulas for etches, but most are based on the use of phosphoric acids or phosphates which produce, on zinc or aluminum plates, films of neutral or acidic phosphates. For our present purpose the important point is that,

on account of its chemical characteristics, the phosphate film has no attraction for the ink, so that if a properly etched plate is rolled up solid with ink, the whole of this ink can be removed again if a little water is applied, in just the same way as vaseline can be removed from a sensitive metal surface because the metal has no attraction for vaseline.

"Desensitization in this way can be carried out in the complete absence of gum arabic, which has an entirely different action on the metal from the ordinary etches. It can be said that there are two quite different methods of desensitizing, either of which can be used in the absence of the other. However, it is usual to use both at the same time so that the advantages of each are obtained and the chances of failure in commercial work are greatly reduced.

"It has been stated that gum arabic is adsorbed on lithographic surfaces in the same way as fatty acid is adsorbed by sensitized zinc or aluminum surface, but, as yet, it does not seem to be clear whether the gum is adsorbed preferentially by sensitized or by desensitized metal, or equally by both. While there may be legitimate doubt in the mind of the chemist as to the exact mechanism of this adsorption, there can be no doubt that gum is in some way securely held on the surface of the metal and thereby prevents the fatty acids from coming into immediate contact. In this way gum acts as a very efficient desensitizer, but it should be understood that gum, not being able definitely to attack the metal surface, is quite incapable of actually removing any scum which has been securely formed. To remove scum of this type it is necessary to use one of the chemical etches, most of which contain phosphoric acid. These etches are generally more effective if gum arabic is present in addition so that the two types of desensitization can take place simultaneously.

"The function of these two types of desensitizers must be clearly recognized. Gum desensitizes only if it is present before the ink or scum can get into contact with the metal. Chemical etches will attack the metal and remove scum which has previously formed, provided that it has not eaten too deeply into the metal. In addition, the best of these etches also produces a film on the

surface of the plate which is capable of preventing scumming, but this does not usually act as an efficient preventive in the absence of gum.

"It is axiomatic that water must always be present during lithographic printing. Absence of water causes the plate to scum up, whether it has been properly etched or not. This ink film can be removed again completely from a plate which has been adequately treated with gum or with certain chemical desensitizers, or with both. On the other hand, even if it can be guaranteed that a plate will never become dry on the surface, the water would be unable to prevent an ink containing free fatty acid from taking on the metal in places where it should not, this being due to the mutual attraction of fatty acid and metal being greater than that between metal and water.

"The standard practice is to add gum and an etch to the dampening water. This acts as an insurance against the desensitizing film produced by the previous treatment becoming worn away during printing. These etches are all acidic, and also the phosphate or other deposits they produce on the metal plate are all soluble in strongly acid solutions. Addition of too much of the wrong etch may easily cause the gradual disappearance of the desensitization rather than its strengthening, which is one explanation of the failures which sometime occur.

"Since the best results are obtained with only the minimum amount of water, attempts have been made to add various substances to the water to make it spread more readily over the surface of the metal. Although successful up to a point, such methods have always led to other difficulties, such as the mixing of the ink and water.

"The theoretical study of this question of the mixing of ink and water is extremely complicated. As yet, little progress has been made. This is one of the directions in which great improvements in lithographic practice can be made which will have far-reaching effects on commercial work. The thinner the film of water it becomes commercially practicable to employ, the finer becomes the grain of the metal which can be successfully worked on the machine, and therefore the better and more simple is the work of the artist or the photo department."

IP

BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure ★

● **LEE AUGUSTINE**, for a number of years a familiar and popular speaker before Craftsmen's Clubs and other printers groups, both large and small, has just completed another series of talks before five Midwest Craftsmen's Clubs during which he initiated his new subject, "Increased Efficiency and Greater Profits Through the Use of Precision Metal Bases." To illustrate this new subject, Mr. Augustine makes use of an interesting film strip and projector, with most of the illustrations brand-new, instead of the large pictures and exhibits mounted on an easel which were used in connection with his previous subject, "The Foundation Base of Profitable Printing." He now devotes most of his time, while on the speaker's platform, to telling and showing printers what can be accomplished with metal bases and has eliminated much of the historical information on metal base systems which he used before. Mr. Augustine is vice-president of the Printing Machinery Company, of Cincinnati.

● **INTRODUCTION OF NEW model Pontiac automobiles** was the occasion for the striking appearance of the front page of the *Pontiac Daily Press* on September 9 when a five-column news picture of a Pontiac sedan was reproduced in four colors, something quite unusual in a city the size of Pontiac. While the *Daily Press* has printed many color pages, and has used four colors in its advertising columns, this is the first time the paper ever used four colors on the front page. The result was excellent, having been well planned in advance. The procedure followed was explained by Harold A. Fitzgerald, editor and manager, in these words: "We had the four-color plates in hand on the morning of the day of the paper and registered all save the black early in the day. Then we took the early telegraph news, together with a normal number of local stories, and had them set to admit of the registration of the black. The front page was normal looking in all ways aside from the four colors. This was printed on a four-unit Goss with a color deck super-imposed. We ran at normal speed that day."

● Not so long ago, **THE INLAND PRINTER** commented at length on the top standing in printing excellence achieved by the *Chicago Daily News* among daily newspapers. Quite inadvertently, however, we neglected to consider *The Christian Science Monitor*, not because we had forgotten it as a leading daily, but because we were thinking in terms

of the many-edition local dailies published with such speed and precision in our larger cities. Our oversight quickly came to the attention of A. Warren Norton, manager of The Christian Science Publishing Society, of Boston, who sent us several current copies of his paper with the obvious "how about it?" Having gotten ourselves into it by overlooking the *Monitor* in the first place, we hit on an easy, though logical, way out of it by referring the whole thing to our pressroom expert, Eugene St. John. We sent him copies of the *Monitor* and the *Chicago Daily News* and here is what he says: "As to composition, photography, photoengraving, stereotyping, and presswork, the two papers are very well matched, but one must admit that the *Monitor* is the better looking. As in commercial printing, the paper is part of the picture and the ground which affects the appearance of the picture. Other things being equal, as in this comparison, it is the paper which influences the choice. The *News* is printed on paper the color of dull straw and so rough as to seriously affect the printability of the halftones, and the *Monitor* is printed on a smoother and cleaner-looking sheet of news-print. The latter paper also has used a better ink. Because of the better paper and ink, the *Monitor* is chosen as the better printed. If the same paper and ink enjoyed by the *Monitor* were at the disposal of the pressroom of the *News*, it would be very difficult to find grounds for preferring either to the other."

● **JOHN T. NOLF**, who lives in the little town of Grand Detour, Illinois, and is, among other things, cartoonist for *THE INLAND PRINTER*, didn't know that he would awaken emotions of sympathy in the breast of at least one man when he scrawled his "Astoria Bill" signature across a drawing for an English visitor and admirer. The Englishman (we don't know his name, but he was a delegate to the Vancouver convention) visited Nolf at nearby Grand Detour, when he was in Mt. Morris recently. Speaking that night at Mt. Morris, the Englishman read Nolf's greeting and signature. Later he was approached by a veteran printer who spoke reminiscently of "Astoria Bill."

"I was always sorry for that kid," said the printer. It developed that the sympathy arose from an occasion when "Astoria Bill" absented himself from the army, and, evidently in need of aid and comfort, found both among the old-timers of the printing game.

● **FIFTY-TWO YEARS AGO**, when he was just a lad, A. B. Leonard found a soap box. He needed this soap box, not for usual purposes of oratory, but to stand on in order to reach the ruling machine on which he worked at his first job in the graphic arts industry in Grand Rapids, Michigan. Thirty-two years ago, Mr. Leonard, having acquired both experience and ability, joined the firm of Doubleday Brothers Company, of Kalamazoo, Michigan, and today he is planning to retire. A pet alligator on his farm near Kalamazoo will add to his future enjoyment.

● **HOW MANY CONNECTIONS** has a man with organizations? Some have more than others, of course, but few men, if any, have made a list of present and past connections and have had them printed in galley form. Such a stunt was done recently by John A. Wilkens, associated with the Charles Francis Press since 1906. His past and present connections—53 of them—with charitable, civic, fraternal, religious, social, and industrial organizations, including his connection with the printing concern of which he is vice-president, make a list fourteen inches long, set in ten-point type.

● **BOSTON PUBLIC LIBRARY** has acquired a rare volume once owned by William Caxton, the first English printer, which contains the only known signatures of this famous man. The autographs appear on three pages. The book is made up of several manuscripts, one outlining defense of the English Channel and a blockade system on hostile nations. Binding is Flemish brown calf, blind-tooled with small heraldic animals, and is believed to have been done at the Abbey of St. Peter, located about fifty miles from Bruges.

● **OUR ATTENTION** has been called to the apparent liberty taken with President Lincoln's immortal words in our reproduction, in a recent issue, of the Gettysburg Address, when the words "carried on" were substituted for the original "advanced." The address was published to show a particular type face, and was furnished to us in plate form. We'll be frank, and admit that we didn't "catch" the error, but now that our keen-eyed readers have, we venture the opinion that possibly the typographer changed the wording to obtain better spacing, or it may be that a copy having the words "carried on" was used, as some copies show variations.

Plastics Play Vital Role in Graphic Arts • Wider Use for Synthetics

Seen Throughout the Industry • By HAROLD A. LEVEY

● FEW FIELDS of human endeavor exist today in which plastics in some form do not play an important part, and especially is this true in the printing industry, where their utilization is so extensive that it literally touches every phase.

The use of synthetics has been dictated for numerous reasons, foremost among which are cost and longevity, but seldom at the expense of quality. On the contrary, in many instances plastics have proven superior to substances they replaced.

Undoubtedly the earliest application of plastics to the "printers' art" was the use of solutions of certain of the resins in volatile solvents as a vehicle for ink pigments. Combinations of these resins with various types of drying and polymerizing oils have for some time past been the base or vehicle of many of the better grades of our printing inks. High-speed presses and multi-colored printing require quick-setting inks. Various types of paper surfaces necessitate inks of certain body and penetration control. The development of the forms of raised, or relief, inks also includes unique applications of plastic compositions. The printing on the several forms of transparent sheeting, metallic foils, and other non-porous surfaces, all required specially formulated inks, in which plastics played a highly important role.

The advent of thermosetting plastics, of which bakelite is representative, promptly found the ready adaptation of this form of plastic composition as an ideal material from which to make printing mats. Precise reproduction of all details was readily assured, close control of the hardness and wearing qualities of the printing surface was easily maintained, lightness of weight, and favorable cost, all sponsored this application of plastics.

A relatively new type of printing mat made from thermoplastic, rather than thermosetting, plastic composition, was placed on the market a few years ago. This product is made from a base of cellulose acetate pigmented

with basic white lead, and exercises selective action on the oils used in the formulation of many printing inks. That this field is being extensively exploited is evidenced by the many patents issued annually pertaining to this type of product.

The various gages of transparent plastic sheeting, from foil thickness to heavy substance stock, has made possible striking novelty effects and distinctive designs, both when printed upon as well as when used

as covers. The thin sheeting, when used as a wrapping, has resulted in the development of a printing scheme in which the printing is done on the inner face. The outer surface of the sheeting then presents a smoother, continuous glossy surface, and at the same time gives mechanical protection to the printing.

Plastic sheeting, transparent and opaque, in thicknesses from one hundredth- to one eighth-inch, finds use as a material suitable for book covers and the like. It may be printed on one or both faces to produce varying effects.

The cellulose lacquer coating solutions over printing on paper, leather, wood, and sheet metal by the application of a sheet of transparent plastic is less than one thousandth-inch thick. This technique is used over maps, charts, book and magazine covers, large lithographic multi-color printing and related work. The lamination of transparent sheeting is placed over the printed sheet, a layer of special adhesive applied, and the composite product bonded into an integral sheet in a hydraulic press with heated platens. A special formulation of ethyl cellulose sheeting has been developed which can now be bonded to lithographed surfaces without the need of any adhesive whatsoever, the heat and pressure only being necessary.

We have doubtlessly been impressed by the attractive colorful and efficient plastic binding which has superseded the metallic wire bindings of several types used on our books, catalogs, and various bound forms. The binding material is cut from a sheet of plastic material and formed into the desired shape by heat and pressure. It is a marked innovation in binding, and appears to have effected somewhat of a revolution in the binding art.

While synthetic fibers made from plastic materials may be used as the threads for the binding in book construction, no advantage accrues, and the higher prices rule out their use.

Because plastic products lend themselves so readily to mass production and the lower costs resulting therefrom, we find molded plastics on most of the parts of printing presses, paper cutters, type forms, and most of the accessory equipment found in a printing plant. On the electric-control equipment they are used for their excellent electrical

Query?

Gentlemen:

Is it possible for you to supply the following information:

- (1) What is the national percentage of profit in the printing business?
- (2) What is the percentage of wages to gross sales?
- (3) What is the percentage of selling expense to gross sales?
- (4) What is the percentage of overhead to gross sales?
- (5) What is the ratio of invested capital to annual volume?

I shall sincerely appreciate your effort in compiling the above information for me.

THE STANDARD PRESS
John Berghage, Manager

Reply!

Dear Mr. Berghage:

The U. T. A. report of Ratios for 1939 is the latest source of information with which to reply to your letter of the 24th.

I notice all of your questions pertain to gross sales, whereas ratios are generally based on net sales. I hope the following will give you the information you desire:

- (1) National percentage of net profits on sales is 8.92 per cent.
- (2) Percentage of wages to gross sales 26.36 per cent.
Percentage of wages to net sales 26.41 per cent.
- (3) Percentage of selling expense to net sales 8.17 per cent.
- (4) Percentage of overhead to net sales 12.35 per cent.
- (5) We have no figure on ratios of invested capital to annual volume. However, the ratio of sales to the net worth of a Class D plant is 209.

We appreciate the opportunity to be of service to you.

J. L. Frazier, Editor
THE INLAND PRINTER

insulating value; used as knobs; as handles and the like, not only because of their heat insulating properties, but also their beauty, color, and surface quality, durability, longevity, and low cost.

In the printing industry, plastics can hardly be classed as a substitute product, but rather as a new material of construction with distinctive inherent properties, making it far better suited to these applications than the materials which it replaces. The further fact that these products are of man-made compositions, from low-cost raw materials available in large quantities from a wide variety of sources, broadly distributed, makes us all the more receptive to their use.

There has even been developed a plastic type, although this function of synthetics has not come into general usage as yet. Several plastics manufacturers are now engaged in research regarding this new use of their versatile product.

Outlines Novel Plan for Grammar Clarity • Identification of

Vowels by Diacritical Marks Urged • By EDWARD N. TEALL

● WHEN you come upon a headline like this, you stop and wonder: "R. A. F. Battles with Russians." When I saw that headline, it gave me a jolt. You see, I wasn't alert. It looked like the British had started fighting *against* the Russians. Of course, I quickly realized it meant they were fighting along *with*, on the side of, the Russians. But if there were no context, you simply could not be sure which was the meaning. The semanticists pretend to tell us how to say it so we can't be misunderstood. Well, it would be fun, rare fun, to see a semanticist writing newspaper headlines—with Space leering over one shoulder and Deadline over the other.

"A fights with B" could mean either of two things. I haven't yet heard of any way to make the meaning clear, without changing the wording. Headline writers have to lean heavily on the hoss sense of their readers. And I'll tip you off to a professional secret: *So does any writer*. Which, like anything else that's human, is part good, and part not so good.

Consider momentarily the art of compounding. This is commonly regarded as a difficult affair. It simply reflects what we do in speech with no effort at all. In speaking, we use stress and inflection to indicate whether we mean *paper bag*, a bag made of paper, or *paper-bag*, a bag to hold paper. When writing, we find it much less simple.

The same thing is true of punctuation. In speech we punctuate clearly, and without effort, without even conscious control. In writing, we are either helped or hindered by the rule-makers' dicta.

Consider the matter of emphasis. How shall we read these words in script or print: *What a book for a dollar?* In speaking you might, by shift of vocal stress, make half a dozen meanings out of these words:

What a book for a dollar!
What, *a* book for a dollar?
What *a* book for a dollar?
What! *A* book for a dollar?
What—a book for a dollar?
What! *A* book for a dollar?

The stress shifts from price to object, with various intermediate shadings. But underlining is, conventionally, vulgar. The printer doesn't use italic to help out the writer and the reader. Frankly, it just does not check. Writing and printing are useful only as they carry the writer's exact meaning to the reader.

Spelling is another well known difficulty. There was a story in the papers about a little girl who made a report about cruelty to an animal. She wrote, "They through the poor cat out." And there we encounter our old friend the homonym.

Very well—let's get down to those good old brass tacks (whatever they may have to do with it).

The Ten Commandments of Mailing

By EDWARD N. MAYER Jr.

Thou shalt count the pages of thy catalog. Often a twenty-four-page book can be produced and mailed for less than a sixteen-pager, because of catalog rate.

Thou shalt weigh rather than count thy mail.

Thou shalt interpret "identical" liberally. If you are sending 200 "identical" pieces or 20 pounds third class, the physical format must be identical but the copy content can vary.

Thou shalt not seal! "Open for inspection" means the post office must be able to see inside and out. A metal staple which can be inserted and removed is preferred to a seal on a broadside.

Thou shalt watch thy weight. Ordinary bond paper picks up 4 per cent moisture, antique or soft blotting up to 15 per cent and, in extra damp weather, to 25 per cent. You can avoid this possible weight increase postage cost by using the U. S. postage paid indicia which does not state amount paid.

Thou shalt label thy odd-sized reply card. Over-size reply cards must be paid for at the same rate as reply envelopes.

Thou shalt not combine special delivery and special handling. It's a waste of postage.

Thou shalt consult thy departure schedule. Most mail is dumped in at 5 p.m., may not go out until next morning. Every post office can supply its departure schedule on request, with closing time for each train. It can save up to 72 hours.

Thou shalt take advantage of form 3547. When checked in August, 1940, it proved 93 per cent accurate.

Thou shalt remember the Canadian Customs. These are changing daily. But these two points: put customs stamps on back of envelope; if you have a product sold directly or through agents in Canada you must use customs duty stamps.

These are the familiar jams that get us into those frantic efforts at reform.

Often in the past I have sturdily opposed projects of reform. This opposition has not been a mere manifestation of pig-headedness. It has not been due to dislike of reform itself. It has sprung from a deep and abiding conviction that most of the reform proposals do not carry promise of relief, of simplification, but do actually threaten us with more involved complications.

Now, as an evidence of good faith, I have some proposals of my own to offer; I stick my neck out; I invite keenest criticism. (But let it be fair criticism, please! Let it take cognizance of the fact that the proposals are tentative; simply starters for free discussion.)

Consider that combination *ough*. Speaking fast: in *dough*, *bough*, *cough*, we have three different sounds of *ough*, with this in common: the basic sound is *o*. In *through* and *rough* we have two other sounds, in which the base is *u*.

Now: Instead of different marks on the digraph, I propose we try characters marking diacritically the base vowels; thus: *dough*, *boŭgh*, *cöugh*; *through*, *rough*.

There was a time when I would have had a merry laugh over such a proposal; now, here I am, making it myself. I see the objections, and they are real—but I wonder if the time for change has not actually come, and if this is not a sensible proposal for its method.

Try another combination: *read*, which may be (without context) either present, future, or past: I read the book last week; I read it today; I shall read it next week. Why not print *rëad*, *rëäd*?

Again, variant types are needed for *thin*, *this*: perhaps *th*, *th̄*.

This proposal deeply involves the interest of printers. It would call for new type channels on the machines.

It would deeply affect, also, the makers of typewriting machines—and the buyers thereof.

Yes, this is akin to proposals that have been made over and over again. But it has this on them: Instead of being vague, it is (almost painfully) definite. Instead of being theoretical, it is intensely practical.

If it is taken up and debated seriously, it should be helpful, at least it could do no harm.

FORREST
RUNDELL

THE SALESMAN'S CORNER

● Are you a misfit in your selling job? Not a total failure—just a man who is in a position where he cannot do his best work?

If you are you have a lot of company. The problem of avoiding misfit salesmen in organizations with large sales staffs is serious. So serious, in fact, that many companies employ practical psychologists to “pre-test” the applicants. These psychologists endeavor to discover whether or not the applicants have the qualities essential to make good salesmen, and also to ferret out negative qualities which might impair their usefulness.

Speaking before a group of the Associated Printing Salesmen of New York recently, Fen K. Doscher, salesmanager of the Lily Tulip Cup Company, outlined the tests generally used to weed out the misfits. And here (with comments tying in with the printing industry freely interpolated) are some of the important questions he reported the psychologists as trying to answer.

1. *Does the salesman have an impressive and forceful personality?* Not much argument over the importance of personality. Some salesmen are successful without it, but it requires exceptional ability in other directions to overcome the handicap.

2. *Does the salesman like people? Or is he interested only in things and processes?* Of all traits, likeableness is probably the most important for a salesman. If the prospect likes the salesman he will want to give him an order. And if the prospect wants to give the salesman an order he will generally find some way to do so. But no prospect likes a salesman who does not in turn like him.

3. *Does the salesman know too much?* Sometimes a really brilliant mind will be snagged in a routine selling job. Such a salesman is likely to look down on a customer with a lower IQ than his. Particularly he may develop the irritating habit of assuming that he knows what the

customer is going to say and interrupting him before he can finish the sentence. This annoys the customer and it causes mistakes when the salesman fails to guess right. Needless to say these mistakes are no help in securing mutual understanding. Nor does the customer acquire an affection for the salesman who obviously looks down upon him.

4. *Is the salesman teachable?* No one man can know all about any business; least of all printing. Each shop differs from every other. Unless the salesman is teachable he cannot learn to sell the shop's product to the best advantage. Moreover, with every customer the salesman has to be taught all the little details of the way in which the customer wants the printing handled. Which can't be done with an unteachable salesman.

5. *Does the salesman have the right amount of imagination for the job?* A salesman with an active and well developed imagination may be very unhappy in a routine selling job. It is unlikely that he will do any better than the ordinary plugger in selling order books, office forms, and other routine printing. On the other hand the stolid plugger is lost if he tries to sell creative printing.

6. *Does the salesman have a grasp of selling technique?* Can he take the proposition he is selling and analyze its sales points so that he can present them to the prospect in their most favorable light? Believe it or not, but a salesman who claimed long experience in selling other commodities as well as printing once said to the writer, “Well, I'm going out again to make calls. I'll probably get some buyers to come out and talk to me. But, what can I tell them?”

No, the salesman didn't last long.

7. *If the salesman is an older man, does he still “carry a book?”* A salesman starts to grow old the moment he decides that he knows all he needs to about his work. On the other hand, the salesman who is constantly studying and keeping abreast of the latest developments never becomes an old salesman, regardless of what the calendar says.

8. *Is the salesman's home life pleasant?* The salesman who is unhappy at home seldom works at full efficiency. He has too many distractions to be able to concentrate.

If you are unhappy in your selling, or if you feel that you are not making the progress you should, look this list over. You may find a clue to your difficulty.



Offset Technique

BY JOHN STARK

Questions about offset are welcomed

and will be answered by mail if stamped, addressed envelope comes with letter

Picking on Coated Stock

Would like to know of some kind of remedy to stop ink picking on two- and four-ply gloss and coated stock. This job is run on the Gordon press, a card about 10 by 15 inches, for NO TRESPASSING signs.

I use a combination job black and vaseline. Would like to know a remedy for this or the kind of ink to use without doctoring.

Your problem is one that should be taken care of by your inkmaker, who should be supplied with full information such as samples of your cardboard and coated paper, also a proof of the forms you are going to print.

There are many no pick compounds on the market which work more or less successfully, but your best plan is to follow the above advice and let the inkman take care of it.

In an emergency you could make paste with kerosene and powdered magnesia, but you must use this sparingly or your ink will be inclined to rub off after it is dry.

Gloss Ink Scum on Press

I am sending a sample of a job that was run with blue gloss ink, the first that I ran had a light tint over the entire sheet, I couldn't seem to get rid of this tint.

I ran this job on a 17 by 22 press, the dampers were clean and all seemed to have the right bounce and pressure; my ink rollers were clean and checked okay. I started out with a pH control of 3.8 (one ounce Imperial Etch and one ounce of gum to one gallon of water.) Then I cut my fountain etch down to one-half ounce of etch and gum to one gallon of water, but this didn't seem to help much. I used the ink as it came in the can, and there was three one-thousandths pressure between the plate and the blanket cylinder. I gave the plate an etch with one-half white etch and one-half gum, which seemed to help for a while, but the tint would return. I tried using more water, but this didn't help. I have always understood that you should not add varnish to gloss ink. Is this true? Would it have been all right for me to have added some body gum to my ink to make it stiffer? It seemed very thin. By using less ink I was able to get rid of most of the tint,

but the job had to be run dark. I ran two plates on the job and they both were the same, so I am sure it wasn't the plates.

It is our opinion that a touch of No. 5 litho varnish would have cleared up your scum on this job, as all your press conditions seem to have been okay as indicated by the nice appearance of the printed sheets sent to us. Your water fountain test of pH 3.8 was all right and should not have caused you any difficulty, and there is no doubt that this gloss ink had a slight tendency to bleed when run on the offset press. Why not ask your inkmaker if he cannot correct this condition on any further supply.

Apart from the slight bleed or wash, the printing on this job is excellent, and certainly indicates a thorough knowledge of the correct technique of offset printing on the part of your pressman.

NO MIDDLE GROUND...

BUSINESS means action. Every transaction you make either helps or harms your business. Every act or utterance made by your salesmen helps or harms your business.

Every piece of printing you distribute creates an impression—favorable or unfavorable—and gains or loses business for you.

If business executives—buyers of printing—would give more thought to a realization of this fact, they would continually strive to achieve better returns from the printing they use.

Printing is an investment that must pay dividends . . . it either produces a profit or a loss . . . **THERE IS NO MIDDLE GROUND.**

It is our obligation to our customers to produce the kind and style of printing that increases their business.

BUEHLER PRINTCRAFT CO.
208 WEST ST. CLAIR AVENUE
CLEVELAND

Streaks on Halftone Image

I would like to know what causes streaks on halftones. I first noticed them after I had gummed the plate in with gum that was quite thick; could this have been the trouble? I stopped the press and washed the work out with a piece of flannel and water, then it would run clean for a while, but the streaks would re-appear after about fifty impressions. I am using gum arabic; how much water should be added to one pint of gum to make a good solution? When the work on the plate becomes weak what is the best method of rubbing up a plate to bring back the work?

The printed sheet submitted by you shows every indication of streaks caused by improper gumming up of the plate. Since your gum was quite thick, it probably did not smooth down evenly, thus causing the streaks shown on your printed sheet after the plate was washed out for printing. Another factor could have been that your gum was somewhat sour, causing it to become slightly acid, or it could be a combination of both the above conditions. In mixing your gum, soak three pounds of gum arabic in one gallon of water, and add two drams of formaldehyde to keep it from going sour. When it is thoroughly dissolved strain through a double thickness of cheese-cloth and dilute to a consistency of twelve degrees Baume. Keep this in a separate container, using only your immediate requirements in a small bowl, which you must clean thoroughly before adding a further supply.

When a bichromated albumin plate becomes weak, it is usually the best procedure to make a new plate, because the foundation has become weakened and no amount of rubbing up will renew the work permanently. In an emergency, if you can get the work to appear stronger by rubbing up, you may be able to hold the work by gumming your plate up very smoothly, fanning thoroughly dry and washing out the work clean with turpentine. Now coat the work with a litho lacquer, fan dry, and apply a

coating of asphaltum solution, wash off and proceed to print. In rubbing up a plate you can use a mixture of developing ink and good press black, using a clean gum water in your sponge to prevent scumming.

Three-color Dry Offset

In a letter to the editor of *THE INLAND PRINTER*, Walter J. Cryer, printer, of Sydney, Australia, writes:

"I am sure you will be interested in some of the latest movements in our factory. First, I am enclosing a sample or two of a circular which we have just printed on a three-color dry offset rotary machine. This machine was designed by the writer and built by our own engineers. The three colors were printed at one time at a speed of about six to seven thousand an hour. The machine was specially made for the manufacture of paper food containers, sometimes called dixie cups. This machine has been in operation only a month or two doing one- and two-color line work, but we are now going in for something more pretentious and have a very lovely design made in three colors. This we will be putting on within the next few weeks. As well as printing the three colors, the machine blanks out to the particular shape of the cup. We have just added to our offset plant a — (American built) 17 by 22 offset press. No doubt you know all about this particular machine. We have had it installed for only about two months and like it immensely. We are using it for Christmas cards, et cetera."

The specimen of three-color process dry offset on offset paper ranks with the best that has come to our notice. The specimen of two-color line work on the dixie cups was died out in the same operation at ten thousand an hour.

Dry offset has the advantages of low plate cost and printability on the same range of stocks as regular offset without the trouble encountered when dampening rollers are used. The inks need not be water-resistant but must be very strong tintorially so that coverage may be obtained with minimum ink in order to avoid tinting on the non-printing parts of the plate.

Many attempts have been made at dry offset without tinting with varying degrees of success, and these specimens from Mr. Cryer are notably free of this blemish. Special blankets, special rollers carefully set, and specially prepared plates are utilized in dry offset, and Mr. Cryer seems to have hit on a happy combination. While he says nothing of his method it is to be hoped he will tell us about it later.

Reconditioning of Rollers

I have had a set of composition rollers on my press for over two years now. They have become quite smooth and appear to have fine cracks along the surface. One of our men advised me to write to you about it, as he says that you have published articles about litho rollers in your column.

Inks should never be allowed to dry on the surface of composition rollers. But if this should happen apply plenty of regular cleaning fluid, such as coal oil, kerosene, gasoline, or benzine, and allow it to soak into the dried ink for some time. Then rub lightly with the same cleaning fluid. It is not necessary to rub hard because of the density and the absence of porosity in the surface of this make of roller.

In daily operation keep your rollers clean, especially the surface near the ends. Composition rollers after continued use will become shiny. When in this condition they will not carry and distribute the ink as satisfactorily as new rollers. When they

are glazed they will naturally show the cracks, or fine hairlines, which you speak of in your letter.

This surface usually consists of a dried film, which is deposited from driers and varnishes in the inks after long continued use. This film is much harder than the composition roller itself. Therefore there is a tendency for this superfluous surface to crack, because of expansion or contraction. Thus we are inclined to believe that if this condition has not been in evidence too long, your rollers can easily be restored to their former useful conditions, as this film can be readily removed by softening with ordinary denatured alcohol. Any grade will do, and then use a 000 sandpaper to remove the film.

If this is done the original surface of the rollers will appear in just as good condition as when new, providing, of course, they have not been abused during the two years of use which you mention in your letter.

It would be a good idea to repeat this operation about every two months, by soaking a rag with denatured alcohol and applying same to roller generously, at the same time using the 000 sandpaper to recondition the whole surface of the roller. This will assure you of a nice surface with plenty of suction, and you should not be annoyed with the cracked and shiny surface of which you complain.

Drawings for Letterheads

Can you give us a method of making drawings by hand on such work as letterheads and other commercial work, which is later to be photographed for reproduction on the offset press? Also what proportion of reduction should be used on this class of work? We are at present doing this work by our own method in our art department, and would like to make a comparison with other methods.

These drawings are made three or four times as large as the finished product will be; every piece of the work, even to the ruled shading, is made by hand. This is possible because of the use of a material known as "scratch board," which permits of scraping out the part of the work that may have been overdrawn by error. Lights can, in this way, be put in where they are needed, after the ruling has been drawn over the parts that should not have been ruled, but highlighted. All of this work can be done with the ruling pen, tusche pen, fine brush, and scraper.

Here is A Good Formula

FOR GETTING EFFECTIVE ADVERTISING BLOTTERS

1. Use blotter stock which will blot well.
2. Make each blotter attractive enough to suggest keeping it and using it.
3. Make your copy brief.
4. Use clear, easy-to-read type.
5. Don't try to "shoot the works" on one blotter; use a series of blotters—each one bringing out just one simple sales point.
6. Employ color or illustration whenever it will enhance the attractiveness, or the attention value.
7. See to it that your mail-room employees insert blotters in every piece of outgoing mail to the full postage limit.
8. Get started on a new blotter series today while you are thinking of it.
9. Have your blotters printed by The Kalkhoff Press—Telephone Walker 5-3334.

THE KALKHOFF PRESS, Printers
175 Varick Street, New York City

Be sure to see the peacock, the third bird of this magazine's new blotter series service, on page 58, this issue. The new series is finding enthusiastic acceptance among printers as a potent "business getter"

Printing Metal Supplies are Assured Convention Hears ★ Lightness of Demand and Press Free-

dom Insure Against Curtailment, O.P.M. Representative Tells Delegates at Chicago

METAL CURTAILMENT, the specter of which haunts virtually all industry in these days of priorities, is one problem which the graphic arts industries can view with unconcern, delegates to the forty-fifth annual convention of the American Photo-Engravers Association were told in Chicago last month.

This reassuring message was delivered by Edmund H. Eitel, representing the O.P.M., and one of the convention's foremost speakers.

Curtailment of metals—copper and zinc for platemaking, and all other metals essential in making type—would strike directly at our constitutionally guaranteed freedom of the press, Eitel declared.

The O.P.M.'s task of making essential metals available to the printing industries is simplified, Eitel said, by the lightness of demand, as compared with the metal needs of other industries.

In response to questions put to him following his address, Eitel suggested that the photoengravers hold their scrap metal within the industry by permitting it to be reprocessed by outside smelters and returned in usable form. He warned, however, that if the metal is sold to junk dealers, the scrap in such cases becomes subject to priorities.

The effect of Mr. Eitel's comments and suggestions was noticeable in the convention and exhibition halls immediately following the conclusion of his speech, and became the topic of conversation among delegates and suppliers who were exhibitors at the manufacturers' and suppliers' show, which occupied two of the halls adjoining the ballroom in which convention sessions were held.

Albert Hoffman, president of the Graphic Arts Engraving Company, San Francisco, was reelected president of the association. Other officers who were elected are: first vice-president, James J. Stinson, Philadelphia; second vice-president, Eu-

gene H. Salmon, Columbia, South Carolina; secretary-treasurer, C. G. Rohrich, Akron, Ohio.

Theodore Greifzu, president of the Graphic Arts Engraving Company, Philadelphia, who has been conducting a lithographing department for the past four years in connection with his photoengraving business, presided at the "open forum discussion," during which advantages of each of the three leading processes of printing were presented.

Sig. Berg, president of Right-mire Berg Company, Chicago, who spent the first twenty or more years of his business life in the photoengraving business and the past twenty years in the lithographic field, displayed numerous four-color litho plates and mentioned that "lithographers were on their toes" and were more alert in developing new methods than were the letterpress printers and photoengravers. George Preucil, vice-president of the Chicago Rotoprint Company, a subsidiary of W. F. Hall Printing Company, described the method of producing rotogravure printing in multi-colors and the kind of work for which this process was most suitable.

Criticism of photoengravers for inexactness in furnishing cuts of ordered dimensions was offered in the speech by Douglas C. McMurtrie, director of typography of the Ludlow Typograph Company. The speaker referred to his experiences in buying photoengravings, mentioning that photoengravers could, if they would, improve their methods of production so that compositors would not have to lose time trying to make up for inexactnesses which prevent speedy lockups of forms in the composing room, and makeready in the pressroom. Mr. McMurtrie also advocated the substitution of the "pica" unit of measurement by photoengravers for inches and fractions thereof, because all work in composing rooms is done with the "pica" as a unit. He said that a movement to bring about such a result was being promoted by the

International Association of Printing House Craftsmen. He also suggested that research work be done to improve the wood used for mounting cuts so that the bases would not be affected by changing atmospheric conditions.

He also suggested that a price schedule might be worked out by photoengravers in which advertising agencies that neglect to order cuts in time, and then demand rush delivery are charged higher rates for such work. He suggested scale prices for rush work, 10 per cent discount for work for which a full working day is allowed, and 25 per cent discount for work to be delivered in five days. He concluded his speech by remarking that he hoped that his criticisms would be regarded as constructive, as he was interested in promoting the letterpress process of printing, and he did not want other processes to enjoy disproportionate advantages over that process.

John J. Maher, president of the Chicago printing concern bearing his name, and president of the Graphic Arts Association of Illinois, referred to progress made in the letterpress printing business including improvements in press equipment and methods, and consequent lower prices a thousand impressions. He then raised the question whether costs represented by records in the photoengraving industry were based upon operation of a 1941 modernly equipped plant, or whether they were "used as cushions for obsolete plants." He suggested that photoengravers and electrotypers use uniform thicknesses of metals for their respective cuts, the electrotypers using eleven-gage, and the photoengravers, sixteen-gage.

"If letterpress printing is to advance as we want it to advance, there must be a better understanding by and between printers, electrotypers, and engravers," concluded Mr. Maher. "There must be better coordination, then streamline production of letterpress printing will be a fact."

L. W. Claybourn, of Claybourn Division, C. B. Cottrell & Sons Company, Milwaukee, and director of operations of J. W. Clement Company, Buffalo, New York, told the photoengravers that he was speaking to them in his capacity as "Lex Claybourn, printer," and not as a manufacturer of machinery. He told in detail how the Clement plant had been changed over from flat-bed press equipment to a rotary press plant, and how comparatively small runs of impressions were produced by the rotary method of letterpress from original curved photoengraved plates. He displayed hundreds of four- and five-color process specimens by means of a rotary illuminated scroll, automatically operated, to illustrate the superior kind of letterpress printing being done in the Clement plant.

The delegates voted to establish a research department, provided sufficient funds—about \$20,000 a year for five years—was subscribed by the industry to support it. It was further provided that no pledges would be payable unless and until the executive board of the association approved the plans of the research committee named by the convention. Chairman of the committee is Eugene H. Salmon, president of the Carolina Engraving Company, Columbia, South Carolina. Mr. Salmon, in his presentation of the subject, argued that organized research will result in the advancement of both photoengraving and the letterpress process of printing, as it has benefited other industries. Louis Flader, commissioner of the association, in supporting the research project, said that photoengravers had discussed the need for such work for many years and suggested that the funds required for launching the project be voluntarily subscribed.

In resolutions adopted by the convention, it was emphasized that the freedom of the press, as represented by the printing industry, demanded the free flow of operating supplies, and that official interference with American business in its right to freely and honestly advertise products and services, blocked income from newspapers and magazines, and were inimical to a free press. Such interference was denounced in the resolutions, copies of which were sent to all members of the United States Congress.

HOW HEIGHT OF TYPE WAS DECIDED

● ONE of the interesting discussions at the composing-room clinic of the recent convention of the International Association of Printing House Craftsmen was that pertaining to the origin of American type height measurement, standardized at 0.9186 of an inch, and the adoption of the point system. As exact data were not available, THE INLAND PRINTER decided, since the convention, to present the facts.

In 1886, the United States Typefounders Association agreed upon, and adopted, 0.9186 as standard measurement for type height and also adopted the American point system as standard. Prior to that time, each typefounder had his own standard. One reference in "Typographical Printing Surfaces," by LeGros and Grant, mentions that early in the century (the nineteenth) an agreement was reached by and between the British and American typefounders that the standard height of type should be eleven-twelfths of an English inch, which is about 0.9163. In 1824, James Ferguson, a British printer, proposed: "Let eleven lines of nonpareil be the standard height to paper." His plan was never adopted.

Marder, Luse & Company, typefounders of Chicago, are credited with having proposed the standard of 0.9186 at the conference in 1886. This firm had worked out that standard type height and also the point system, largely because its foundry was destroyed in the Chicago conflagration in 1871, and it was necessary for the firm to make new molds and matrices. In presenting the plan for a uniform type height and also the point system at the conference in 1886, the firm had to overcome the opposition of many of the other typefounders. The argument was advanced that the pica selected by Marder, Luse & Company could readily be put in accord with the

metric system inasmuch as 83 picas were equal to 35 centimeters. A measuring rod of 35 centimeters was suggested as a standard, and it was decided to make 15 type heights equal to 35 centimeters, hence the decision followed to make 0.9186 of an inch standard type height, since that figure represented one-fifteenth of 35 centimeters.

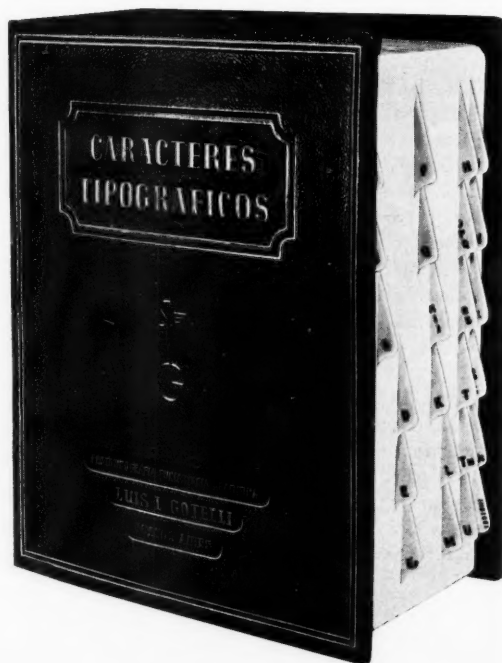
While the point system and standard type height of 0.9186, were adopted by the United States Typefounders Association in 1886, very little was done to put the system into general use until the American Type Founders Company was organized in 1892. It was then that the management of this company, which included most of the typefounders of that day, put into practice the system now used.

In the American Dictionary of Printing and Bookmaking the statement appears that "type varied in height at the beginning from three-quarters of an inch to an inch and a half." This evidently referred to Gutenberg's time.

One man who influenced thought and practice with reference to standardization of type heights was Ambrose Firman Didot, who established a standard which is the basis of most European measurements for type heights. The French height is 62½ Didot points, also referred to as 23.50 millimeters, equivalent to 0.9159 of an inch, slightly under the American standard of 0.9186. Other standards as given in "Typographical Printing Surfaces" give 68 Didot points as standard for Frankfurt-on-the-Main; 66¾ Didot points as standard for Russia; 66 Didot points for Leipzig; 63½ Didot points as standard for Gottlieb Haase, typefounder of Prague; and Fournier's height standard of 63 Didot points, which is still standard for typefounders in Belgium and Austria, unless changes have been made since 1916.

TYPE, IN "THE SOUTH AMERICAN WAY"

● ONE of the largest type books we have ever seen has arrived at THE INLAND PRINTER's editorial offices from Buenos Aires. Published by Luis L. Gotelli, the huge volume numbers 865 pages, size 9 by 11½ inches. Text, of course, is in Spanish, and hundreds of varieties of type are shown. The book is divided into twenty-four sections, and is bound in black pyroxylyn, embossed. It comes in a stiff, black case, fashioned of the same sort of material as the cover. Thickness of the volume is four inches. Each section is prefaced, some by a portrait and approximately a page of biographical material regarding the designer of the face shown, as well as type characteristics.



The Month's News

Brief mention of men and events associated with the printing and allied industries are published here. Items should reach us by twentieth of preceding month

Educators Form New Group

Twelve men representing different types of printing schools constitute the committee for organization of a new educational group which has been named The National Association for Printing Education. It is proposed that this new association shall solicit professional printing instructors throughout the United States to become members, with a view to having a national convention in Grand Rapids, Michigan, during the same period as the annual convention of the International Association of Printing House Craftsmen. Meanwhile, according to plans, several committees, already organized, will function "to create and maintain a close professional bond and a spirit of good fellowship among printing educators."

R. Randolph Karch, of Cincinnati Printing High School, is director of publications, and as such is head of the committee, responsible for the issuance of eight monthly bulletins, exchange packets as authorized by the executive committee, and other publications disseminating such research and exchange information among school and other publications as the committee shall determine appropriate. Floyd C. Larson, of the city schools of Menominee, Michigan, is assistant publications director and editor of the official organ of the association to be known as the National Printing Educational Journal.

Other members of the organization committee are: Fred W. Miller, Masonic School of Printing, Fort Worth, Texas; Ward W. Swain, Washington High School, Pittsburgh; Harold G. Crankshaw, Central High School, Washington, D. C.; Ralph T. Bishop, State College of Education, Greeley, Colorado; Allison J. McNay, The Media Press, Los Angeles; Leroy Brewington, State Teachers College, Pittsburg, Kansas; Harold H. Kirk, Langley Junior High School, Washington, D. C.; William R. Baker, Stout Institute, Menomonee, Wisconsin; John C. Tranbarger, State Teachers College, Terre Haute, Indiana, and Harold E. Sanger, Chicago School of Printing & Lithography, 610 South Federal Street, Chicago, who is acting as executive secretary of the organization. None of the officers or chairmen of committees receives any compensation for services rendered in promoting the organization.

National student competitions of various kinds will be promoted by the new association through its "student honor division" headed by Mr. Kirk, as director. Other members of this division are, Mr. Brewington, Mr. Miller, Mr.

McNay, already mentioned, and Edward W. Kurtz, of Jefferson Intermediate School, Detroit, and George T. Hart, of Washington High School, Rochester, New York.

Chief Printer Retires

Henry L. Rembe, for a number of years chief printer at the United States Military Academy at West Point, New York, was guest of honor at a farewell dinner tendered to him by his co-work-



HENRY L. REMBE

ers, Tuesday, September 30, the occasion being his retirement from the service with forty-four years to his credit. Officially, his record concluded October 31, 1941. He started in the service as an enlisted man in the army on October 4, 1897, and after almost nine years in that capacity, doffed the army uniform and was made assistant civilian printer. On February 1, 1930, he was appointed chief printer and served in that capacity until his retirement in accordance with provisions of the retirement law.

Form New Syndicate Group

Formation last month in Chicago of the Syndicate Publishers Association is announced by Harry Turner, chairman of the new group. Members of the new association, Turner said, represent publications reproduced by letterpress, rotogravure, rotary, and offset, and grossing about 4,000,000 monthly circulation.

Publishes Simplified Price List

A simplified price list, originally designed for the use of its own salesmen, has been published and offered to the trade by the Lawrence Printing Company, Greenwood, Mississippi. The list, printed about 100 pages on loose-leaf sheets, 5 by 8 inches in size, contains suggested prices for each of practically all items of printing produced in small and medium sized shops. Ellet Lawrence, head of the concern, in a letter to the editor of THE INLAND PRINTER, said that the success with which his own salesmen used the price list caused other printers to get interested in it with the result that its wider use is being promoted to help printers make deserved profits.

F.T.C. Cites Printing Broker

An Eastern broker recently was cited by the Federal Trade Commission for erroneously implying that it maintained a printing plant, as well as sold stationery, engraving, and the like. Prosecution was withheld when the firm agreed to correct the false impression by deleting the words, "Printers," "Engravers," "Lithographers," "Paper Rulers," or "Binders," or other words of similar meaning, from its printed matter and stationery.

Reports 109 Per Cent Increase

National Defense orders of \$412,000,000 during the nine months period ended September 30 caused the General Electric Company to register a total of \$831,-390,000 of orders booked for that period. This is 109 per cent more than was booked for the corresponding period of last year, the total then being \$397,810,-000. The announcement was made by Charles E. Wilson, president.

Name Play Field for Ted Dori

The memory of the late Ted Dori, who for many years occupied a prominent niche in Ohio printing circles, is to be perpetuated in his home city of Norwood, Ohio, which has named a recently acquired park as "The Teddy Dori Playfield." The field is opposite the Norwood Division of the U.S. Printing and Lithograph Company, of which Dori was general plant superintendent. The city purchased the field from the company, which had maintained it for use of its employees. The Cincinnati Craftsmen's Club, of which Dori was an early president, will erect a suitable memorial upon the field. Dori died in February, 1939.

Museum Books Free Exhibits

Bookings for the coming season now are being made for the free traveling exhibits on the subject, "How Prints are Made," maintained by the division of graphic arts of the United States National Museum, Washington, D. C. There are seven exhibits in all, showing the various processes of the graphic arts, which are available for schools, colleges, public libraries, museums, and other organizations. Each exhibit contains the same information, illustrating and describing such processes of printing as wood cut, Japanese print, wood engraving, line engraving, photolithography,

charges both from Washington and to the next exhibitor. It is pointed out that these exhibits are to be displayed for the benefit of the public, with educational intent, and are not to be used for private profit. Applications and correspondence should be addressed to Division of Graphic Arts, United States National Museum, Washington, D. C.

Daily Uses Teletypesetters

Teletypesetters which operate linotype machines, helped in producing editions of the *Texarkana*, Arkansas, *Gazette* and *Daily News* during a recent three-day strike of composing-room em-

More Synthetic Rubber Users

An increase in the use of its Ameripol D synthetic printing and engraving rubbers as a result of mandatory copper priorities is reported by the B. F. Goodrich Company, of Akron, Ohio. Smaller supplies of copper for civilian requirements have caused many printers to substitute synthetic rubber for copper electros and the application of Ameripol in the printing field is an established success, according to the Goodrich research and development staff.

Just recently, the Goodrich company published an eight-page catalog section on its Ameripol D product and this con-



All ready for the voting. Display of The Inland Printer advertising blotters in contest held by B. J. Ball Proprietary, Limited, Melbourne, Australia

silk-stencil printing, messotint, etching, aquatint, lithography, aquatone, halftone, collotype, photogravure, rotogravure, bank-note engraving and watercolor printing.

The largest exhibit contains 124 illustrations, mounted in twelve frames without glass, 32 by 48 inches in size, and weighing 330 pounds, boxed. The next largest contains ninety-nine illustrations in twenty-five mats, 22 by 28 inches, and weighs seventy pounds, boxed. There are five smaller exhibits, containing from seventy-nine to 104 illustrations in twenty-two to twenty-five mats, 14½ by 20 inches, and weighing from twenty-seven to fifty-nine pounds, boxed. Loans are made for periods of about a month, although six to seven days must be deducted for shipping time, both ways. The only charge is that the exhibitor must guarantee express

charges, thus giving another example of how such equipment can be used in meeting an emergency. In this case, the strike was called on notice of only half an hour. However, the availability of the Teletypesetters prevented long delays or entirely missed editions.

Two Assistants Appointed

C. H. Bancroft, superintendent of the printing department of the Travelers Insurance Company, of Hartford, Connecticut, has announced the appointment of two assistants, Francis H. Stancliff, of Hartford, and Edgar S. Reed, a native of Hagerstown, Maryland. Mr. Stancliff has been with the organization for twenty-two years and Mr. Reed, for four years. The latter was graduated from the Carnegie Institute of Technology in 1937 where he took a four years' course in printing.

tains, in addition to considerable general information, four tables serving to answer practically any question on the subject. The first of these tables compares the properties of Ameripol with natural rubber and two other synthetics in thirty-three specific respects, beginning with "workability" and ending with "resistance to paint and ink driers." The second table lists the properties of typical Ameripol vulcanized compounds and the third table gives the percentage volume increase after forty-eight hours immersion of natural rubber and three synthetics, including Ameripol. The final table is a rough guide to determine the service where Ameripol is practical.

It is pointed out that Ameripol D was developed in B. F. Goodrich laboratories by Dr. Waldo Semon, by an exclusive polymerization process from butadiene. Basic material is petroleum.

Exhibit Defense Printing

Specimens of printing done for the United States Government by its own printing office at Washington, D. C., and by printers and lithographers throughout the country in connection with the National Defense program were displayed at the seventh annual exhibition of printing of the New York Employing Printers Association, at Hotel Commodore, New York City, October 27 to 29, inclusive.

Ninety-two awards were voted to the exhibitors of the 800 items displayed in the hall. The board of judges consisted of George Welp, advertising manager of the Interchemical Corporation; Roy Dickinson, president, Printers Ink Publishing Company; O. Alfred Dickman, advertising manager, New York *Herald Tribune*; A. E. Giegengack, United States Public Printer; and Douglas C. McMurtrie, chairman of the educational commission of the International Association of Printing House Craftsmen and director of typography of the Ludlow Typograph Company, Chicago.

Benjamin Pakula of The Bryant Press, in his capacity as president of the New York Employing Printers Association, in commenting upon the fact that the exhibition was larger and more colorful than any of the previous six exhibitions, said that "it is convincing evidence that printing in an emergency as well as in normal times is a tool essential to commerce and industry in getting things done."

Show Increased Earnings

Net earnings, after provision had been made for federal and state taxes, of the Intertype Corporation, for three months ending September 30, 1941, were reported as being \$114,967.57. Gross profits were reported as \$469,710; selling and general administrative expenses, \$251,662; provision for state and federal taxes was \$85,000, and for other contingencies, \$35,000. The net earnings for the three corresponding months last year were \$60,226.55.

Increases Business

Schedules of increased volume of demand for impression lead and electrotypes' foil will be kept "on a fairly normal basis" by the Reynolds Metals Company as a result of additions of kettle capacity and storage space at the Chicago factory, so an announcement of the company stated. Volume of sales of these items increased 150 per cent during the first six months of 1941, due, it was explained, to an advertising campaign.

Publishes Verbatim Report

Because of the demand for a verbatim report on the panel discussion at the recent convention of the Lithographers National Association concerning photography, platemaking, ink, paper, and machinery, a thirty-two-page pamphlet, 8½ by 11 inches in size, has been published for the benefit of lithographers not at the convention. The participants as listed on the title page were:

Robert J. Butler, representing the ink industry; B. L. Wehmhoff, the paper industry; A. Stull Harris, the machinery industry; Victor W. Hurst, photography; Theodore S. Hiller, science of platemaking; Dr. Robert F. Reed, basic technique and research.

George Ortleb in New Post

Announcement is made this month by the Federated Metals Division of the American Smelting and Refining Company of the appointment of George Ortleb, widely known throughout the graphic arts industries as special consultant and technical adviser of the company's type metal department.

During Mr. Ortleb's lengthy career he has won distinction as a printer, inven-



GEORGE ORTLEB

tor, executive, and as a Deputy Public Printer of the Government Printing Office. He is a representative-at-large of the International Association of Printing House Craftsmen.

Mr. Ortleb's new duties, according to the announcement, will permit him to attend and address meetings of printers and allied branches of the graphic arts. His new headquarters are at 4041 Park Avenue, St. Louis.

Gets Additional Job

Walter E. Soderstrom has been appointed executive secretary of the Eastern Lithographers Association, an organization of employing lithographers with headquarters at 1776 Broadway, New York City. The appointment will in no way affect his connection with the National Association of Photo-Lithographers of which he is also the executive secretary. The announcement of Mr. Soderstrom's new appointment was made by D. R. Morean of the American Colortype Company, who is president of the Eastern association.

Warn P.N.A. of Paper Shortage

Because of the tremendous volume of paper demanded by the defense program, the nation is faced with prospects of a considerable shortage, Norbert A. McKenna, Chief of the Paper and Pulp Commodity Section of O.P.M., told delegates to the recent annual convention of Printers National Association at White Sulphur Springs, West Virginia.

The total demand for paper to fill both defense and civilian needs next year may amount to 25½ million tons, while the total estimated American supply is approximately 21½ million tons. To make the supply fill the demand will necessitate economy and corner cutting, he warned.

A serious shortage, however, is not anticipated for at least a year, he explained. Considerable supplies are available from Canadian pulp mills, but the delegates were cautioned to beware of the popular misconception of inexhaustible Canadian supplies which lacked only transportation. In the past, even until last spring, this was true, but now, with present transportation facilities adequate, the huge stocks are not available.

In these times of virtually universal Government control and supervision of industry, the graphic arts industry is unique, the speaker declared, inasmuch as it still stands solidly upon its own feet.

He told the delegates:

"Every other American commodity, already sore-stressed by war, is under the complete direction and domination of Government. Only in pulp, paper, printing, and publishing is American industry given the opportunity to demonstrate the effectiveness of self-management under Government leadership to achieve a common good. Ours is the opportunity to establish a pattern of efficiency that will enable labor and industry—all of us—to win the difficult peace."

Chief aim of his branch of O.P.M., McKenna declared, is the maintenance of the 900,000 jobs and 60,000 proprietorships which depend upon the efficient production and conservative use of paper, so long as it is consistent with the national policy of meeting defense needs first.

A hint of the vastness of this task is seen in the statistics cited by McKenna; a total annual business volume of five billion dollars of all trades embraced in the program, and an annual payroll of one billion dollars.

Upon the paper industry as a whole, he said, rests the responsibility, in confronting the problems created by defense demands for paper, of evolving a pattern and philosophy of self-management and the free way of industrial life which will dispel the growing fear that in times of national peril a democracy must surrender its free institutions.

The convention, which enjoyed the largest attendance in its history, approved an expanded association program regarding assembling and disseminating collective bargaining information; to

take whatever steps necessary in securing adequate representation and protection of the graphic arts industry regarding priorities, materials supply, and labor; and for more effective functioning of the association with other graphic arts employer groups in any cooperative program of industry representation.

George W. Rosenthal, S. Rosenthal & Co., Cincinnati, was elected president of the association, succeeding William A. Edelblut, Judd & Detweiler, Washington, D. C.

Re-elected vice-presidents were Frank A. Young, Mail & Express Printing Company, New York City, Harry O. Owen, C. O. Owen & Company, Chicago, and B. M. Carlisle, A. Carlisle & Company, San Francisco.

Harry Duffy, Chilton Company, Philadelphia, succeeded George W. Rosenthal as secretary-treasurer.

Elected to the association's executive committee were I. T. Alderson, Von Hoffman Press, St. Louis, and William A. Edelblut, Judd & Detweiler, Washington, D. C.

Don H. Taylor, New York City, was re-elected acting executive secretary, and A. J. Goodman, New York City, assistant executive secretary.

Announce Lectures

Lectures by leaders in the graphic arts, to be given under the auspices of the department of printing of the Carnegie Institute of Technology, Pittsburgh, have been announced for the period of October to May, on the general theme of "The Graphic Arts in the National Defense Era."

Subjects and speakers include: "Printing Management and National Defense," by Thomas Roy Jones, president, American Type Founders; "Printing for Defense," by John J. Deviny, Deputy Public Printer, Washington, D. C.; "Production Problems," by L. W. Traylor, director of manufacturing, Curtis Publishing Company; "Progress," by Frank M. Sherman, director of advertising, Lanston Monotype Machine Company; "Pressroom Problems," by Summerfield Eney, Jr., Champion Paper and Fibre Company, New York; "New Developments in Color Photography," by C. E. Kenneth Mees, vice-president and research director, Eastman Kodak Company; "The Plant Equipment Problems," by Mac D. Sinclair, editor, *Printing Equipment Engineer*.

The course of lectures will conclude with the celebration of the twenty-ninth anniversary of the founding of the department of printing on a date to be announced. Harry L. Gage, vice-president of the Mergenthaler Linotype Company, is chairman of the advisory council on graphic arts education.

Pay Tribute to Frederic Goudy

Tribute is paid to the genius of Frederic W. Goudy in a recent broadside issued by the Underwood Elliott Fisher Company advertising its typewriters. The broadside, an attractive piece of composition, is set in Goudy Old Style. Frederic W. Goudy is type consultant on the Underwood engineering staff.



A brief mention

of most recent

What's New

improvements in products and services offered to help workers in the graphic arts field

FOUR NEW TYPE FACES have been developed during the last month by the Intertype Corporation. Two of the new faces are additional sizes of the Waverley series, nine- and eleven-point, duplexed with Italic. Also announced were

THIS PARAGRAPH is set in the nine point size of WAVERLEY, a new Intertype face, and is made with *Italic* and SMALL CAPS. 12345 12345
9 Point Waverley with Italic and Small Caps

THIS is set in the 11 point size of WAVERLEY, a new Intertype face, and is made with *Italic* and SMALL CAPS. 12345 12345
11 Point Waverley with Italic and Small Caps

ABCDE abcdefghijklmnopq 12345
ABCDE abcdefghijklmnopq 12345
12 Point Minuet with Lotus

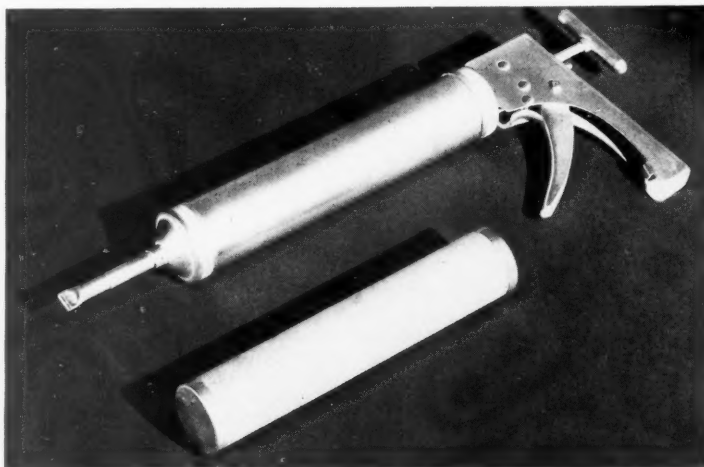
ABCDE abcdefghijklmn 12345
ABCDE abcdefghijklmn 12345
14 Point Minuet with Lotus

two script faces, Minuet and Lotus, both duplexed together. A booklet showing the Waverley series will be sent by the company upon request.

THE DIAMANT INK GUN is a device for inking proof and platen presses which are not equipped with automatic inking

proofs in advertising agencies, advertising departments of industrial and mercantile concerns, and in some printing plants. The gun is equipped with a patented ejector and cartridge, so that with one twist on the plunger handle and a pull on the trigger sufficient ink for inking the press will be released. Before marketing the device, it was used in practical operation for a year. Saving of ink, cleanliness, and convenience of operation, are several of the claims made by the manufacturers as reasons for the use of the device.

A NEW PENCIL-TYPE thermo-grip solderer designed for use in fastening shell casts to stereotype, monotype, or elrod bases has been announced by the Ideal Commutator Dresser Company. The device for doing the work is the result of a development by V. O. Williams, mechanical superintendent of the *Illinois State Register*, Springfield, Illinois. The thin shell cast is positioned upon the metal base, and the electric carbon pencil is applied to the shell cut. An instantaneous volume of heat developed by the electric current welds the cut to the base. Ordinary tacking in two or three places is sufficient to hold the cut in position for succeeding operations. If the cut is to be mounted permanently, the size and number of welds are increased. A record was made of fastening thirteen advertisement cuts to their bases by this welding process in three minutes. The device consists of a small



Diamant ink gun for proof and platen presses not equipped with automatic ink devices

devices. Each gun holds a pound of ink and ejects just enough ink at a time to provide for the pulling of occasional

transformer power unit, equipped with a ground clamp, and the carbon pencil attachment. The unit is plugged into a

110 volt A.C., 60 cycle outlet and the ground clamp is attached to the work plate or galley upon which the advertisement materials are to be assembled.

GRAVURE INK FORMULAS of the Frederick H. Levey Company have been changed to eliminate the use of raw materials in the resin and solvent field, which have been seriously curtailed by priority rulings, according to an announcement by the company.

A NEW air-tight printing ink container has been developed by E. J. Kelly Company, of Kalamazoo, Michigan. A molded rubber gasket which fits into a deep groove in the lid, a heavy rolled edge at the top of the can, a lid with several "bumps" around the edge which snap over the rolled edge of the can and hold it in place, are features of the new development. The air-tight container may be opened and closed as often as is required without affecting its efficiency.

Reelect Jones President

Thomas Roy Jones, president of the American Type Founders, Elizabeth, New Jersey, was reelected president of the National Printing Equipment Association at its annual meeting at the Palmer House, Chicago, October 29. Other officers reelected: vice-president, R. V. Mitchell, president of the Harris-Seybold-Potter Company, Cleveland; treasurer, James S. Gilbert, Dexter Folder Company; secretary, James E. Bennett, 38 Park Row, New York City. The discussion at the meeting revolved around the restrictions placed upon machinery manufacturing by the O.P.M. Among the speakers were Norbert A. McKenna, chief of the paper, pulp, printing, and publishing division of the O.P.M.

Provide Printing Scholarships

Newspapers of the southwest are co-operating with the Southwest School of Printing in enlisting young men for the printing industry by furnishing scholarships worth \$180 each, which enable boys to pay for enrollment, tuition, breakage, and the cost of supplies for the eight or nine months necessary to complete the course of instruction. Four scholarships were recently provided by the Dallas News, the Fort Worth Star-Telegram, the San Antonio Express and News, and the Oklahoma City Oklahoman and Times. E. W. Jackson is president of the school, which is located at Austin, Texas.

G.A.T.A.E. Elect Officers

William A. Meeks, of Philadelphia, was reelected president of the Graphic Arts Trade Association Executives at the annual meeting held in the Palmer House, Chicago, October 26. Other officers elected were vice-president, R. K. Smith, Washington; secretary-treasurer, Mrs. Harriet May Judd, Atlanta, Georgia. Additional members of the board of directors as elected are: S. F. Beatty, Chicago; M. M. McCune, Houston, Texas; Grace Downing, Minneapolis; and E. P. Rockwell, Cincinnati.

D.M.A.A. Reelects Officers

L. Rohe Walter, of the Flintcote Company, New York City, was reelected president of the Direct Mail Advertising Association at its twenty-fourth annual convention held in Mount Royal Hotel, Montreal, Canada, October 8 to 10. It was the first time in the history of the organization that its convention was held in Canada. Other officers reelected were first vice-president, Richard Messner, New York City; second vice-president, Spalding Black, Montreal; secretary-treasurer, George E. Loder, president, National Process Company, New York City. New members of the board of governors, elected to serve for three years, include Lester Suhler, Des Moines, Iowa; Alexander Thomson, Jr., vice-president and advertising manager of Champion Paper and Fibre Company, Hamilton, Ohio, and Mr. Loder.

Many speakers at the convention stressed the idea that it is a serious mistake on the part of advertisers to reduce their appropriations because of war conditions.

"The fact that there is a shortage of material is no reason why there should be a shortage of enterprise," said Major Frederick W. Nicol, vice-president and general manager of International Business Machines Corporation, New York City. "The situation calls for redoubled energy, coupled with practical, hard-headed thinking. Out of the present emergency, many helpful ideas, plans, policies, principles, systems, and methods will develop. There can be no relaxation of our selling and advertising efforts. Salesmen and advertising men are needed today, not only to cover the markets created by wide-spread employment, steady work, and larger earnings, but to maintain contacts and good will with present customers and prospects, to study and plan for the future, and to engage in research."

Electrotypes New System

Examples of how to figure the price of electrotypes and stereotypes in accordance with the new ratio unit value system, which went into effect November 1, have been issued by the headquarters office of the International Association of Electrotypes and Stereotypers, Cleveland, Ohio. The letter which accompanied the specimen of the new unit value method of pricing explained that the system was adopted at the recent convention of the association in Chicago.

The standard scale of electrotypes with altered "Trade Customs" is printed on the same size sheet as formerly, but the figures within the squares on the face of the chart represent unit values instead of price values. On the back of the chart are the reference figures, on the same line of which are other figures that represent unit values for the kind of work done—unmounted line cuts; copper halftones, unmounted; mounted halftones; mounted lead-mold electrotypes; and other products. The illustrated specimen invoice indicates the number of plates being delivered, the description, the key reference number

under which that kind of plate is listed, the number of units of value represented by that size and quality of plate, the total number of unit values represented by the items on the invoice and then the multiplication of the units of value by the price for each unit which gives the total charge for the plates.

All discounts from scale have been eliminated by the new system, as the price a unit is the governing factor in determining the charge for one or many electrotypes. Individual electrotypes have been advised by the association to arrange to simplify the computation of charges for plates by issuing a separate card for each kind of plate with the figures extended to the price column for various units of value, at the rate charged by that electrotypewriter for a unit.

Reelect Harry L. Gage

Harry L. Gage, vice-president of Mergenthaler Linotype Company, was reelected president of the Advisory Council on Graphic Arts Education at the annual meeting held in Chicago's Palmer House, October 27. Other officers elected were: secretary, Fred J. Hartman, Washington, D. C.; treasurer, George A. Preucil, Chicago Rotoprint Company, Chicago. Mr. Gage reviewed the work done by the council since it was organized three years ago as a federation of graphic arts interests having the common ground of educational needs.

In Memory of L. M. Augustine

Clubs of Printing House Craftsmen and individual members of clubs are responding to the appeal to contribute the sum of \$1500 as a memorial fund to honor the late Louis M. Augustine, of Baltimore, who for more than twenty years was secretary of the International Association of Printing House Craftsmen. Baltimore club voted \$75; Newark, \$50; New York underwrote a minimum of \$200; Chicago club has appointed a committee to solicit funds; Milwaukee voted \$100; Seattle club has pledged 50 cents for each member; and other clubs have also taken favorable action. It is planned by the International officers—former associates of Mr. Augustine—under the leadership of Pres. Frank McCaffrey, to lift the \$1500 mortgage from the late residence of Mr. Augustine so that the widow will be relieved of that burden.

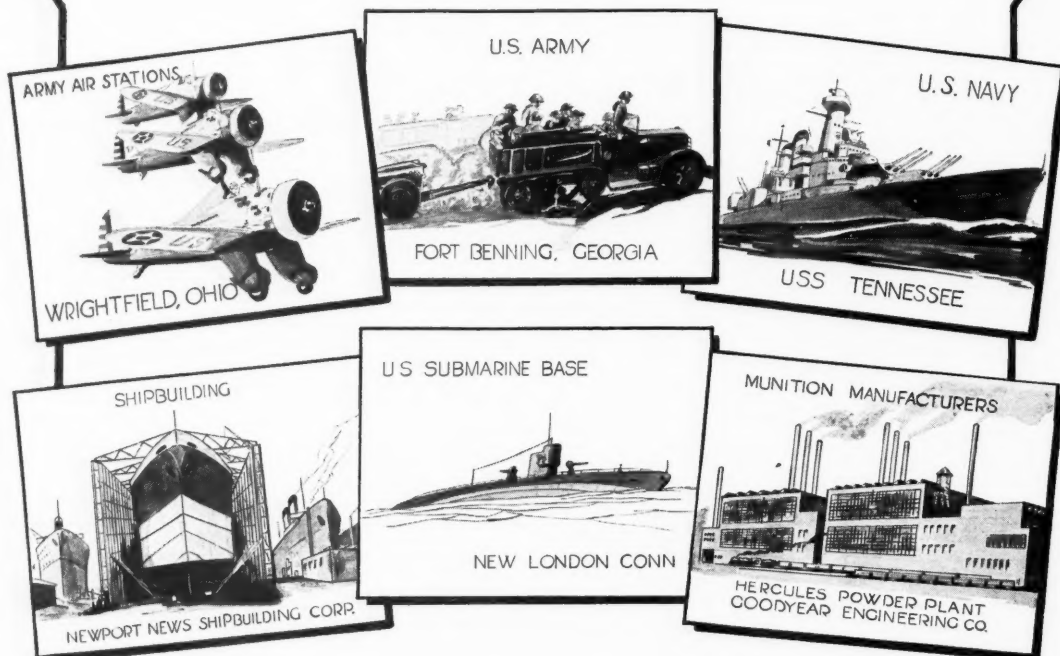
It had been planned to honor Mr. Augustine at the Baltimore convention last August but his death occurred just a month prior to the convention, thus interfering with what was planned to be a pleasurable event with a substantial gift as a token of appreciation.

Want More Members

W. F. Schultz of Dallas, Texas, has been named chairman of a committee, by Frank McCaffrey, president of the International Association of Printing House Craftsmen, to conduct a general membership campaign throughout the United States and Canada, in which countries the movement has about sixty local clubs functioning.

THERE'S A REASON WHY!..

KLUGE PRESSES HAVE BEEN PLACED IN
THESE VITAL DEFENSE ORGANIZATIONS. . . .



The United States Government
has found, after thorough test-
ing, that the Kluge is the press
that meets its needs.

RECENT GOVERNMENT INSTALLATIONS

NAVAL AIR STATION
Jacksonville, Fla.

NAVAL AIR STATION
Corpus Christi, Tex.

ARMY AIR CORPS
Wrightfield, Ohio

FORT BENNING
Georgia

JEFFERSONVILLE DEPOT
Jeffersonville, Ind.

NAVAL SUPPLY DEPOT
Norfolk, Va.

FORT ARMSTRONG
Hawaii

NAVY YARD
Boston, Mass.

NAVAL TRAINING STATION
Newport, R. I.

NAVY YARD
Portsmouth, N. H.

U. S. SUBMARINE BASE
New London, Conn.

NORFOLK NAVY BASE
Portsmouth, Va.

NAVY YARD
Brooklyn, N. Y.

FORT RILEY
Kansas

NAVY YARD
San Pedro, Calif.

NAVY SUPPLY STATION
San Diego, Calif.

NAVY YARD
Pearl Harbor, Hawaii

U. S. NAVAL BASE
Guantanamo Bay, Cuba

NAVY YARD
Mare Island, Calif.

BETHLEHEM STEEL CO.
Quincy, Mass.

NEWPORT NEWS
SHIPBUILDING CORP.
Newport News, Va.

HERCULES POWDER PLANT
Wilmington, Del.

GOODYEAR ENGINEERING CO.
Charlestown, Ind.

KLUGE AUTOMATIC PRESS

BRANDTJEN and KLUGE, INC.

SAINT PAUL, MINNESOTA

Now you can HEAT LARGE AREAS with FEWER UNITS

This new Carrier Unit Heater can deliver heated air in 5 directions

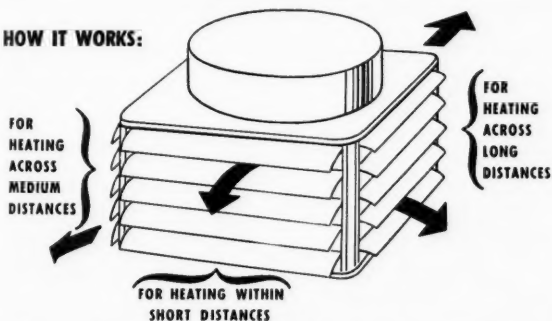
Carrier
Unit Heating



When fully installed, this new Carrier 5-way Unit Heater will discharge heated air as far as 120 feet*. Adjustable louvers can be "set" to direct air exactly where required, either "down" or "outward and downward" or "straight outward".

*Heating 120 feet in each direction, the larger units effectively cover an overall maximum distance of 240 feet in oblong area.

HOW IT WORKS:



For installation at any desired height up to 45 feet. Adjustable louvers on each side can then be set independently of each other. Heated air is directed exactly where you want, at the speed you want.

Lower costs! Greater comfort! For years these have been the buy-words responsible for the spectacular acceptance by industry of Carrier Unit Heaters and Carrier Heat Diffusers. And now, with a new 5-way air distribution, Carrier engineers bring you more heat at lower costs than ever before!

The latest in a long list of pioneering unit heating developments, the new Carrier 5-way Unit Heater delivers air *at any angle* from two, three or four sides, and the adjustable louvers on all sides provide downward direction of the heated air into the working zone to meet your heating requirements. Keeps more heat in greater area where needed. Result—fewer units provide more heating comfort. You save not only on first cost but also on maintenance and accessories.

The Carrier 5-way Unit Heater is the latest development in Carrier Unit Heating. You also have 21 sizes of Carrier Unit Heaters, 20 Carrier Heat Diffusers and 9 Carrier Gas Fired Unit Heaters from which to choose the best adapted unit for your requirements.

Assure yourself of maximum heating satisfaction. Take advantage of Carrier's 39 years of world-wide experience in all types of equipment that "control air". Ask your Carrier Representative to make a complete survey of your needs. Do it today!



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"Weather Makers to the World"

Desk K42

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profit side of the ledger and
the right side of your customer

—with the

Christensen High-Speed Bronzer



Put yourself in a position to compete and still stay "in the black"—by modernizing your bronzing operation with a Christensen High-Speed Bronzer. Don't let slow production, annoying delays, imperfect sheets knock the profits out of your bronzing cost estimates. • Production volume goes up, because the Christensen is geared to, and driven by, the press. Delivers sheet for sheet in time with fast press equipment, under gripper control. Uniformly dusts both sides of sheet to assure you of attractive work that brings re-orders from satisfied customers. Exhauster and bronze collecting system help keep pressroom cleaner, healthier. • Production costs go down. Cost surveys in representative plants show yearly savings of \$2,000 to \$5,000, enabling you to operate profitably on today's narrow margins.

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The Christensen Machine Co.

100 Fourth Street Racine, Wisconsin

Branch Offices and Distributors
in United States and Canada

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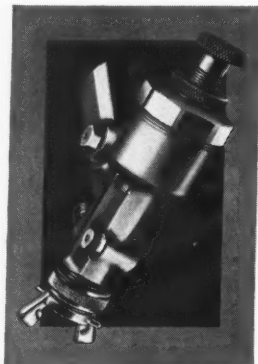


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• He'll keep your whole shop under his messy thumb as long as you'll let him. He'll ruin your stock, your work, your profits and your reputation. But get the drop on him with this DeVilbiss gun and watch him curl up and quit. He can hand out trouble—but he can't take it!

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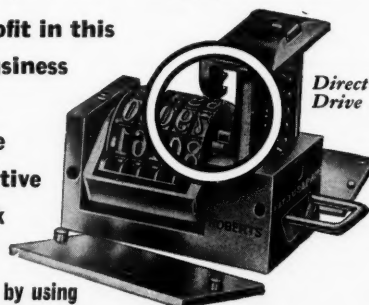
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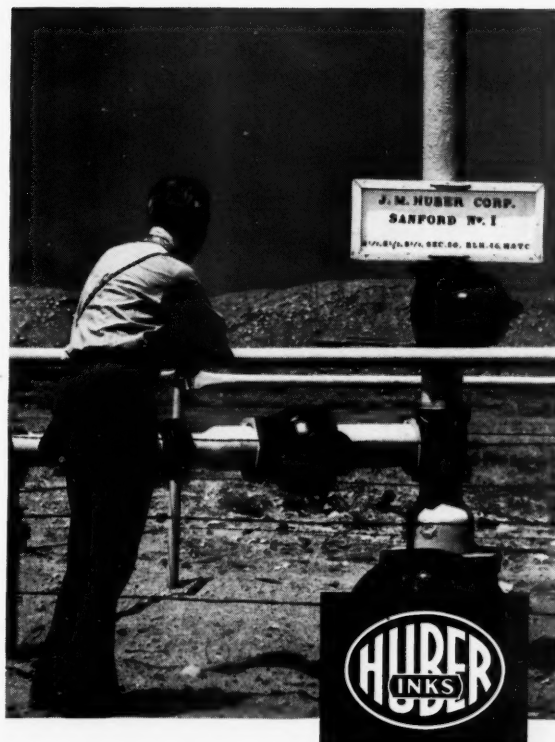
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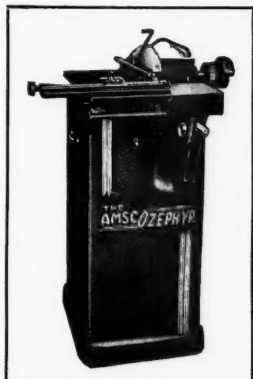
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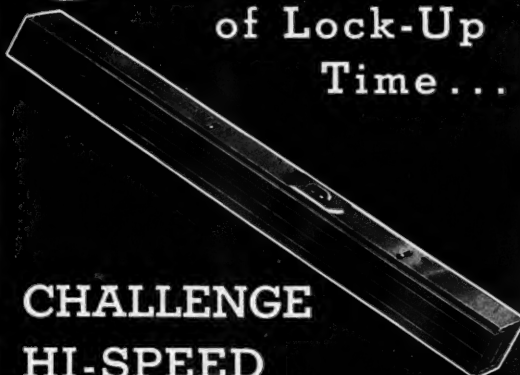
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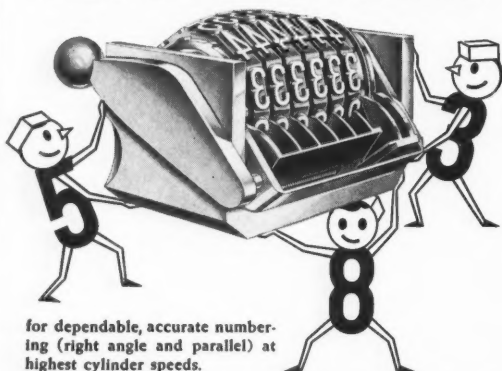
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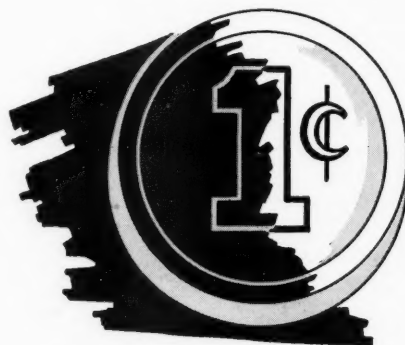


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Statement of the Ownership, Management, Circulation, Etc., Required by the Acts of Congress of August 24, 1912, and March 3, 1933.

of THE INLAND PRINTER, published monthly, at Chicago, Illinois, for October 1, 1941
State of Illinois } ss.
County of Cook }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared J. L. Frazier, who, having been duly sworn according to law, deposes and says that he is the Editor of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—Trade Press Publishing Corporation Chicago, Illinois
Editor—J. L. Frazier Evanston, Illinois
Managing Editor—None
Business Manager—J. L. Frazier Evanston, Illinois

2. That the owner is: Trade Press Publishing Corporation, 309 West Jackson Boulevard, Chicago, Illinois. The stockholders of the Trade Press Publishing Corporation are: John R. Thompson, 2511 Coyle Avenue, Chicago; J. L. Frazier, 2043 Orrington Avenue, Evanston, Illinois; Col. J. B. MacLean, 7 Austin Terrace, Toronto, Ontario; Horace T. Hunter, 120 Inglewood Drive, Toronto, Ontario; Herbert V. Tyrrell, Wilfordale Post Office, Toronto, Ontario; The MacLean Publishing Company, Ltd., 481 University Avenue, Toronto, Ontario.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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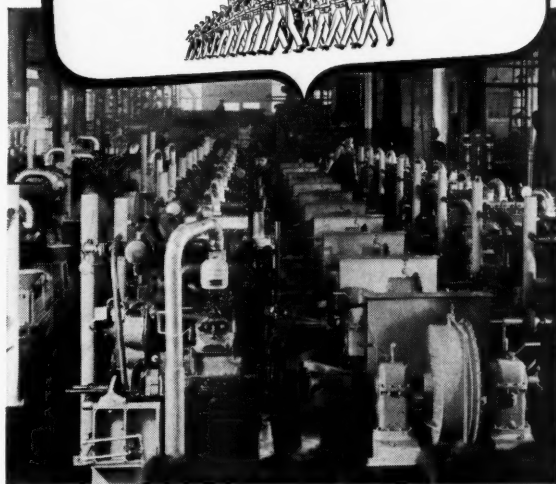
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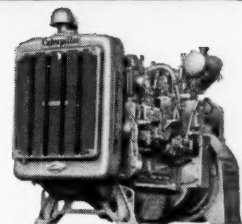
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THE INLAND PRINTER

Volume 108 • November, 1941 • Number 2

PUBLISHED MONTHLY BY TRADEPRESS PUBLISHING CORPORATION

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John R. Thompson, Vice-President and Treasurer
J. L. Frazier, Secretary

309 WEST JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

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MODEL 105 Double Sixteen Dexter Folder wanted for folding sheet 42 1/2 by 56 1/2 inches. State condition and price. Address Box N 511, The Inland Printer.

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GOOD REPRODUCTION PROOFS, how to make them at low cost. Read "Etch Proofs," by F. H. Bartz. Sent 10 day approval. \$1.00 copy. G. Arts R. F., 18 E. Kinzie St., Chicago.

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PLANT MANAGER—Creative and mechanical with record of achievement in letterpress and offset—invites correspondence in seeking larger connection where talent and ability will have wider latitude. Box N 501, Inland Printer.

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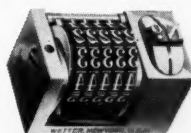
SITUATION WANTED—by A1 Miehl Cylinder pressman. Single or 2-color, Radius 300 miles of Chicago. Capable of taking charge. Address Box N 513, The Inland Printer.



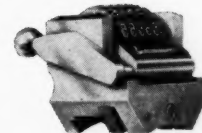
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The

NOVEMBER, 1941

Volume 108 • Number 2

Inland Printer

The Leading Business
and Technical Journal of
the World in the Printing
and Allied Industries

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Western Advertising: William R. Joyce, 309 West Jackson Blvd., Chicago
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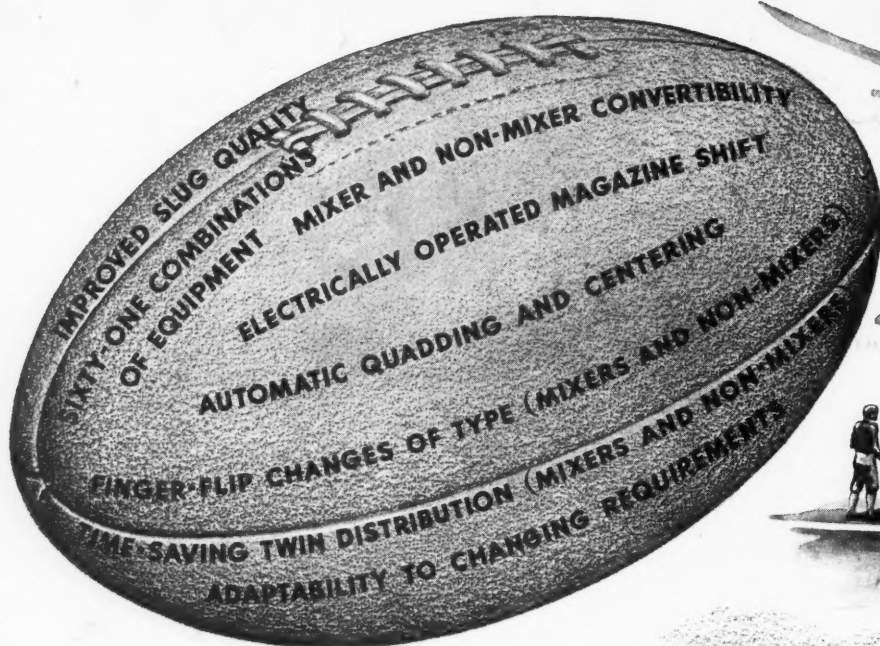
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